

RUDOLF MERWOLF

A M^r ALEXANDRE SILOTI.



Six caprices

pour

PIANO

par

A. ARENSKY.

N^o 1. A-moll.
N^o 4. G-dur.

N^o 2. A-dur.
N^o 5. D-dur.

N^o 3. G-dur.
N^o 6. H-dur.

N^o 22076.

Prix Compl. $\frac{1 \text{ Rbl. } 50 \text{ cop.}}{3 \text{ Mk. } 30 \text{ pf.}}$

Prix de Chaque N^o $\frac{40 \text{ cop.}}{90 \text{ pf.}}$



Propriété de l'éditeur.

P. JURGENSON.

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale
russe et du Conservatoire de Moscou.

MOSCOU,
Neglinny pr. 14.



LEIPZIG,
Thalstrasse 19.

St.-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

Imprimerie P. Jurgenson à Moscou.

SIX CAPRICES.

N^o 1.

A. ARENSKY, Op. 43.

Allegro molto.

PIANO.

mf

f di - mi - nu - en - do *f*

mp cre - scen - do

f

This musical score is for a piano and voice piece, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and slurs. The lyrics are written below the piano staves, and dynamic markings are placed throughout the score.

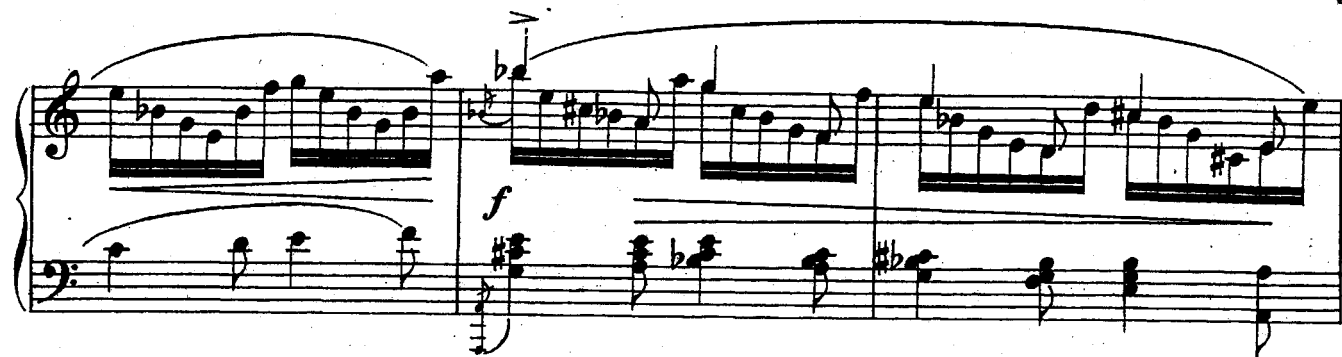
System 1: The piano part begins with a *mf* (mezzo-forte) dynamic. The voice part enters with the lyrics "di - - mi - -". The dynamic changes to *f* (forte) for the second measure.

System 2: The piano part continues with a *f* dynamic. The voice part has the lyrics "nu - - en - - do".

System 3: The piano part starts with a *mp* (mezzo-piano) dynamic. The voice part has the lyrics "cre - - scu - - do". The dynamic changes to *f* for the final measure.

System 4: This system continues the piano part with a *f* dynamic. The voice part has a final measure with a whole rest.

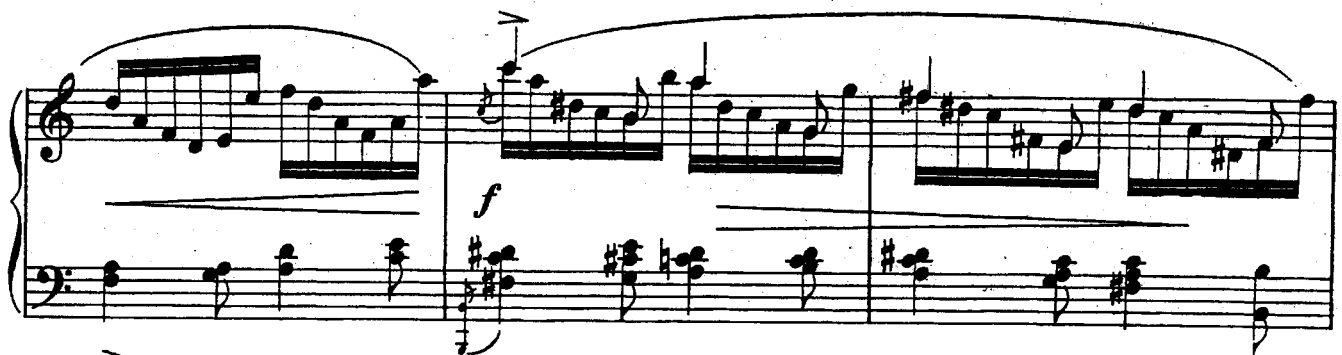
System 5: The piano part concludes with a *p* (piano) dynamic. The voice part has a final measure with a whole rest.



First system of musical notation. The treble staff features a melodic line with a slur and a fermata over the final measure. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. A dynamic marking of *p* (piano) is present in the first measure.



Third system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. A dynamic marking of *f* (forte) is present in the second measure.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. A dynamic marking of *ff* (fortissimo) is present in the first measure. The lyrics "di - - - mi - - -" are written below the bass staff.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. A dynamic marking of *pp* (pianissimo) is present in the third measure. The lyrics "- nu - - - en - - - do" are written below the bass staff. The tempo marking "poco ritenuto" is present above the treble staff.

a tempo

mf

f

mp

ff

mi

nu

en

do

mf

8

di

The musical score consists of six systems of staves. The first system has a piano part with a treble and bass staff, marked *a tempo* and *mf*. The second system continues the piano part, marked *f*. The third system introduces a vocal line in the treble staff, marked *mp* and *ff*, with lyrics *di*. The fourth system continues the vocal line, marked *ff*, with lyrics *mi*, *nu*, and *en*. The fifth system continues the vocal line, marked *mf*, with lyrics *do*. The sixth system continues the vocal line, marked *mf*. The piano part is written in a key with one sharp (F#) and a 2/4 time signature. The vocal line is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are in French: *di*, *mi*, *nu*, *en*, *do*.

A M^{re} ALEXANDRE SILOTI.

Six caprices

pour

PIANO

par

A. ARENSKY.



N^o 1. *A-moll.*

N^o 2. *A-dur.*

N^o 3. *C-dur.*

N^o 4. *G-dur.*

N^o 5. *D-dur.*

N^o 6. *H-dur.*

N^o 22077.

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MOSCOU,

Neglinny pr. 14.

LEIPZIG,

Thaistrasse 19.

St-Petersbourg, J. Jurgenson. | Varsovie, G. Sennewald.

Imprimerie P. Jurgenson à Moscou.

№ 2.

A. ARENSKY, Op. 43.

Vivace.

PIANO. *p*

Meno mosso.

mf

ritard.

a tempo

ritard. *p*

Vivace.

First system of musical notation, measures 1-4. The key signature is D major (two sharps). The time signature is 2/4. The tempo marking is **Vivace.** The music features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

Meno mosso.

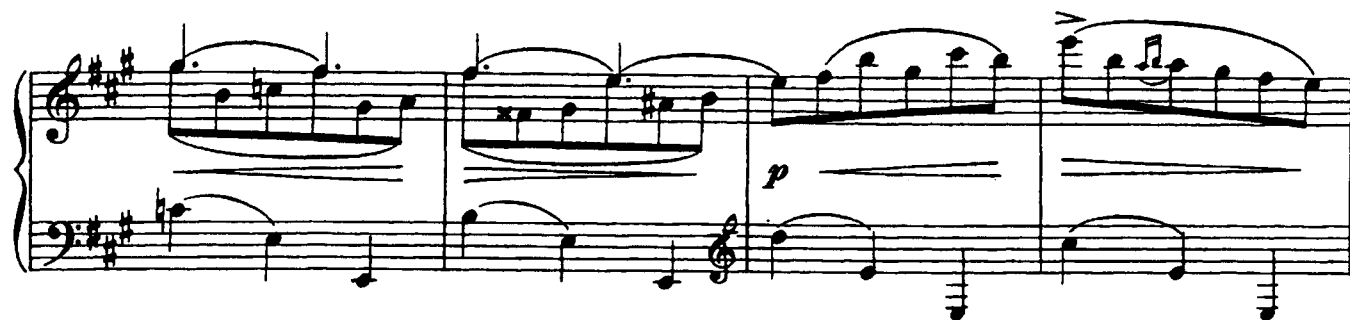
Second system of musical notation, measures 5-8. The tempo marking is **Meno mosso.** The music continues in D major, 2/4 time. The dynamics include *mf* (mezzo-forte) in measure 7. The melodic and harmonic textures are consistent with the previous system.

Third system of musical notation, measures 9-12. The music continues in D major, 2/4 time. The melodic line in the treble staff shows some chromatic movement and rests. The bass staff continues with a steady accompaniment.

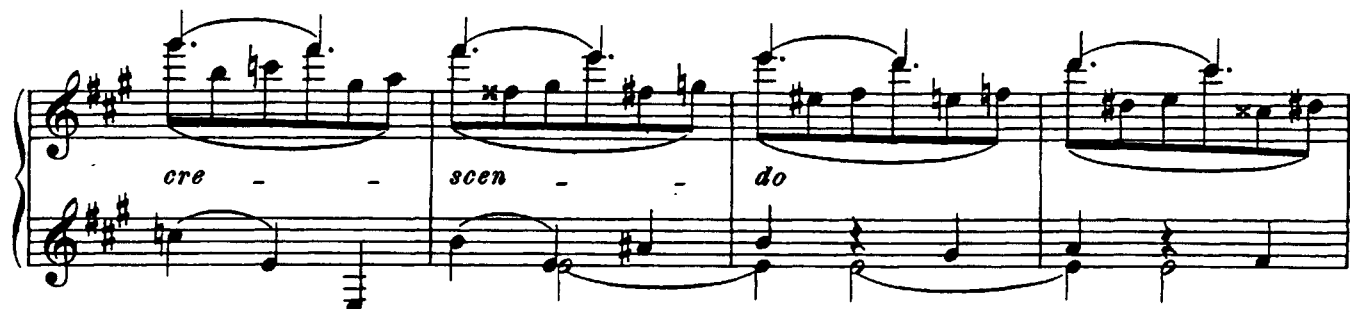
Fourth system of musical notation, measures 13-16. The music continues in D major, 2/4 time. Dynamic markings include *p* (piano) and *ritard.* (ritardando) in measure 13, and *a tempo* in measure 14. The tempo returns to **Vivace.** in measure 15. The notation includes various articulations and phrasing slurs.

Vivace.

Fifth system of musical notation, measures 17-20. The tempo marking is **Vivace.** The music continues in D major, 2/4 time. The dynamics include *p* (piano) in measure 18. The system concludes with a final cadence in measure 20.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. A piano (*p*) dynamic marking is present in the middle of the system.



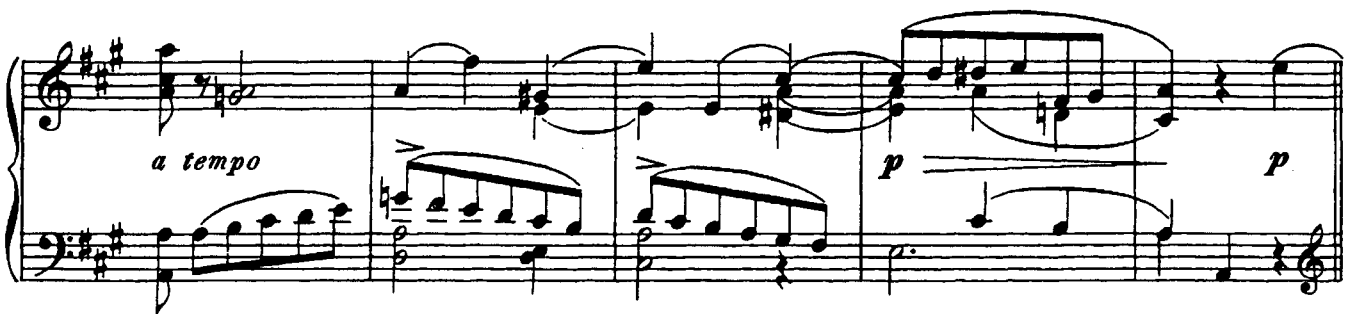
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "cre - - scen - - do" are written below the treble staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "diminuendo" and "ritardando" are written below the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and ties. The bass staff contains a supporting line. The lyrics "a tempo" and "p" are written below the treble staff.

Vivace.

The musical score consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked **Vivace.**

- System 1:** Treble staff has a series of eighth-note slurs. Bass staff has a simple accompaniment of quarter and eighth notes.
- System 2:** Similar to System 1, with a *mf* (mezzo-forte) dynamic marking in the middle.
- System 3:** Treble staff features more complex slurs and ties. A *diminuendo* marking is present in the middle of the system.
- System 4:** Treble staff has rests followed by eighth-note patterns. Bass staff has a more active line. Dynamics *p* (piano) and *mp* (mezzo-piano) are indicated.
- System 5:** Treble staff has a *diminuendo* marking. Bass staff has a *p* (piano) dynamic marking. The system concludes with a double bar line.

СОЧИНЕНИЯ А. АРЕНСКАГО.

	P. K.		P. K.
6168 Op. 4. Symphonie № 1. H-moll pour Orchestre. <i>Partition.</i>	7 —	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.	— —
6170 " " " " Arr. pour Piano à 4 m/s	—	№ 1. Logaèdes	50
6471/76 " " " " par S. Tanejew	3 —	№ 2. Péons	40
6471/76 " 5. Six pièces pour Piano	2 —	№ 3. Ioniques	30
6471 " " № 1. Ноктюрнъ. <i>Nocturne</i>	40	№ 4. Сари	40
6472 " " № 2. Интермеццо. <i>Intermezzo</i>	50	№ 5. Strophe alcéenne.	30
6473 " " № 3. Романсъ. <i>Romance</i>	40	№ 6. Strophe sapphique	40
6474 " " № 4. Вальсъ. <i>Valse</i>	50	30. Quatre morceaux pour Violon et piano.	—
6475 " " № 5. Basso ostinato.	80	№ 1. Prélude	80
6476 " " № 6. Этюдъ. <i>Etude</i>	60	№ 2. Sérénade	50
14095 " 11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>	1 —	№ 3. Berceuse	60
14096 " " " " " <i>Parties.</i>	2 —	№ 4. Scherzo.	80
14097 " " " " Arr. pour Piano à 4 mains	—	32. Trio. Pour piano, Violon et Violoncelle . . .	5 —
14098 ^a " " " " par M. Pachulski	2 —	33. 3-me Suite, pour 2 pianos à 2/ms . . .	2 50
13386 " 12. № 1. Petite Ballade. Pour Violoncelle et Piano.	50	№ 1. Диалогъ. 2. Вальсъ. 3. Торжеств. маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.	—
13387 " № 2. Danse capricieuse. Pour V-celle et Piano.	1 —	34. 6 pièces enfantines pour Piano à 4 mains.	2 —
17502 " 13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>	1 —	35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>	1 50
17503 " " " " " <i>Parties.</i>	1 50	№ 1. " " " " " pour Piano à 4/ms. <i>Parties.</i>	3 —
17504 " " " " arr. p. Piano à 2/ms par l'auteur.	40	36. 24 morceaux pour piano.	5 —
17505 " " " " arr. p. Piano à 4/ms par l'auteur.	50	№ 1. " " " " " Sèparément. Отдѣльно всѣ №№ отъ 40—80 к.	—
Trois morceaux pour Piano:	—	37. Рафаэль. Музыкальныя сценки. Для пѣнія съ фортепиано.	3 —
14348 " 19. № 1. Etude H-moll.	50	14347 Сонъ на Волгѣ. Полная опера для фортепиано. . .	3 —
14349 " " № 2. Prélude E-moll.	50	14710 " " " " " пѣнія съ фортеп.	6 —
14350 " " № 3. Mazurka As-dur.	50	14708 " " " Увертюра для оркестра. <i>Партитура.</i>	2 —
23. Silhouettes, pour Orchestre.	—	14709 " " " " " Голоса	3 —
" " " " " <i>Parties.</i>	—	14710 " " " " " для фортепиано	50
17574 " " " " pour deux Pianos à 4 mains.	2 —	14347 " " " № 9. Тренакъ и хоръ для фортепиано. . .	40
17575 " " " " pour Piano à 4 mains	2 —	14188 " " " Колыбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенъ. . .	50
14487 " 24. Trois Esquisses. № 1. F-dur. № 2. As-dur	—	14288 " " " Попурри для фортепиано въ 2 руки	—
№ 3. F-moll	1 50	arr. З. Лангеромъ	1 25
18916 " 25. № 1. Impromptu.	40	14289 " " " Попурри для фортепиано въ 4 руки	—
18917 " " № 2. Réverie.	40	arr. З. Лангеромъ	1 50
18918 " " № 3. Etude	80		
18919 " " № 4. Scherzino	40		
19135 " 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтїе Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура.</i>	2 —		
19136 " " " " Оркестровые голоса.	—		
19137 " " " " Хоровые голоса.	80		
19138 " " " " Клавираусцугъ.	80		

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученія гармоніи	2 —
Краткое руководство къ практич. изученію гармоніи. . .	1 50
Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вмѣстѣ . . .	1 50

Собственность издателя.

П. ЮРГЕНСОНА,

Коммисіонера Придворной Пѣвческой Канцелли, Императорскаго Русскаго Музыкальнаго Общества и Консерваторіи въ Москвѣ.

МОСКВА,

Неглиннй провъдъ 14.

ЛЕЙПЦИГЪ,

Тальштрассе 19.

С.-Петербургъ, у П. Юргенсона. | Варшава у Г. Сенневальда.

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pour

PIANO

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N^o3. C-dur.

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N^o5. D-dur.

N^o6. H-dur.

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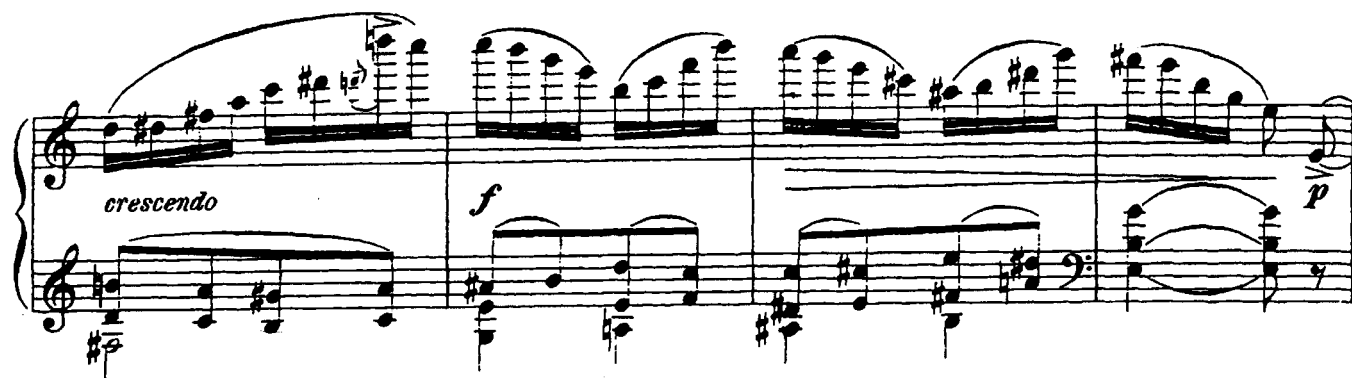
Imprimerie P. Jurgenson à Moscou.

No 3.

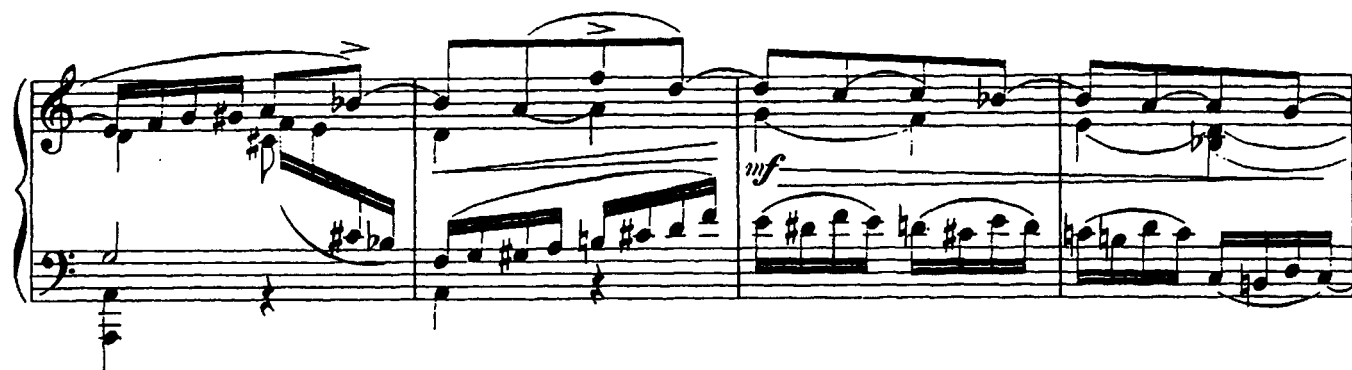
Andante sostenuto.

PIANO.

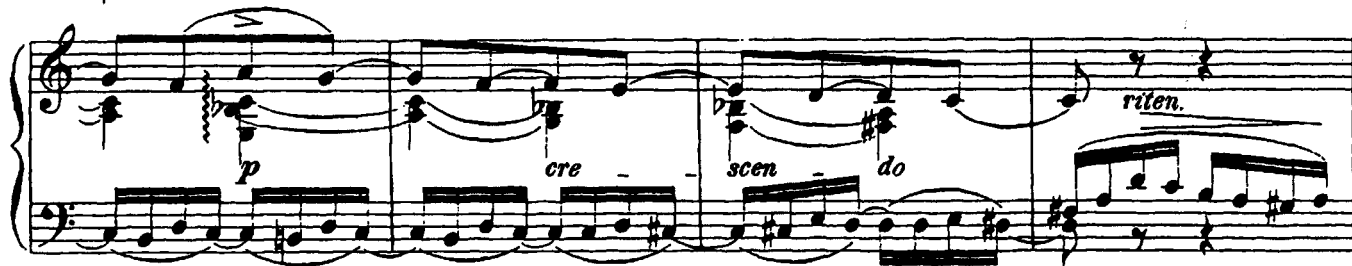
The musical score is written for piano in 2/4 time. It consists of four systems of two staves each. The first system begins with a piano (p) dynamic and a mezzo-piano (mp) dynamic. The second system includes a crescendo marking and a forte (f) dynamic. The third system features a poco rit. (poco ritardando) marking and an a tempo marking. The fourth system includes a mezzo-piano (mp) dynamic. The score is characterized by flowing, arpeggiated figures in the right hand and sustained chords or single notes in the left hand. The key signature has one sharp (F#).



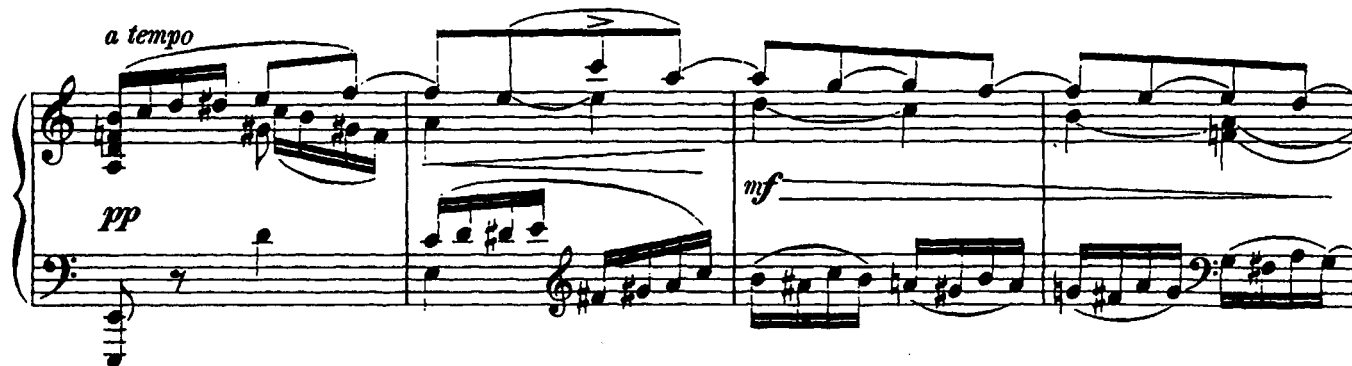
First system of musical notation. The treble staff features a melodic line with a *crescendo* marking, followed by a *f* (forte) dynamic, and ending with a *p* (piano) dynamic. The bass staff provides harmonic support with chords and moving lines.



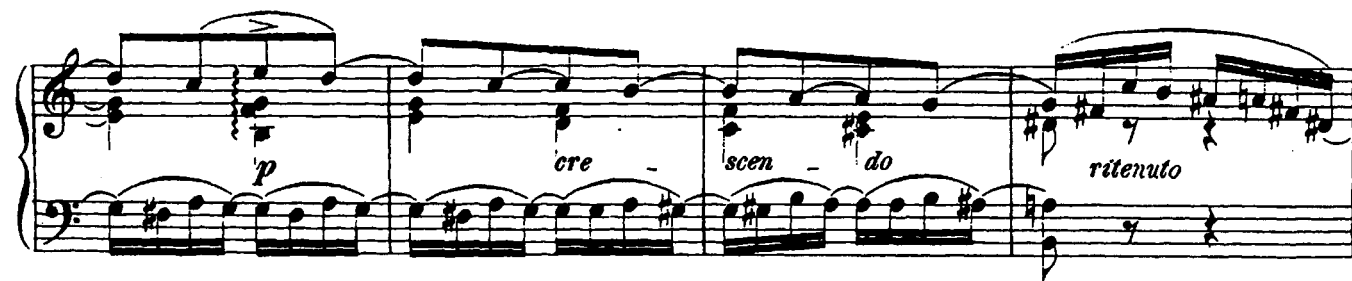
Second system of musical notation. The treble staff continues the melodic development, and the bass staff features a *mf* (mezzo-forte) dynamic section.



Third system of musical notation. The treble staff begins with a *p* (piano) dynamic. The bass staff includes the lyrics "cre - scen - do" and a *riten.* (ritardando) marking.



Fourth system of musical notation. The treble staff starts with a *pp* (pianissimo) dynamic and a *a tempo* marking. The bass staff includes a *mf* (mezzo-forte) dynamic section.



Fifth system of musical notation. The treble staff begins with a *p* (piano) dynamic. The bass staff includes the lyrics "cre - scen - do" and a *ritenuto* marking.

First system of musical notation. The treble and bass staves are in G major (one sharp). The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. A piano (*p*) dynamic marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has the lyrics "cre - - - scen - - - do" written below it. The piano (*p*) dynamic marking continues from the previous system.

Third system of musical notation. The treble staff has a more complex texture with some triplets and slurs. The bass staff features a prominent *f* (forte) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff includes the markings *diminuendo* and *ritardando*, indicating a gradual decrease in volume and a slowing of tempo, respectively.

Fifth system of musical notation. The treble staff begins with the marking *a tempo*. The bass staff includes two *p* (piano) dynamic markings. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a harmonic line with a slur and a fermata.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a harmonic line with a slur and a fermata.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a harmonic line with a slur and a fermata. The tempo marking *a tempo* is present above the treble staff. The dynamic marking *p rit.* is present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a harmonic line with a slur and a fermata.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a harmonic line with a slur and a fermata. The tempo marking *poco rit.* is present above the treble staff. The dynamic markings *p*, *pp*, and *ppp* are present below the bass staff.

СОЧИНЕНИЯ А. АРЕНСКАГО.

			P. K.				P. K.
6168	Op. 4. Symphonie № 1. H-moll pour Orchestre.		7	Op. 28. Essais sur des rythmes oubliés. Six pièces pour piano à 2 mains.		—	—
6170	" " " " Arr. pour Piano à 4 m/s		3	№ 1. Logaèdes		50	—
6471/76	" 5. Six pièces pour Piano		2	№ 2. Péons		40	—
6471	" № 1. Ноктюрнъ. <i>Nocturne</i>		40	№ 3. Ioniques		30	—
6472	" № 2. Интермеццо. <i>Intermezzo</i>		50	№ 4. Sâri		40	—
6473	" № 3. Романсъ. <i>Romance</i>		40	№ 5. Strophe alcéenne.		30	—
6474	" № 4. Вальсъ. <i>Valse</i>		50	№ 6. Strophe sapphique		40	—
6475	" № 5. Basso ostinato.		30	30. Quatre morceaux pour Violon et piano.		—	—
6476	" № 6. Этюдъ. <i>Etude</i>		60	№ 1. Prélude		80	—
14095	11. Quatuor G-dur. Pour 2 Violons, Alto et Violoncelle. <i>Partition.</i>		1	№ 2. Sérénade		50	—
14096	" " " " <i>Parties.</i>		2	№ 3. Bercense		60	—
14097	" " " " Arr. pour Piano à 4 mains		2	№ 4. Scherzo		80	—
14098	" " " " par H. Pachulski		2	32. Trio. Pour piano, Violon et Violoncelle		5	—
13386	" 12. № 1. Petite Ballade. <i>Pour Violoncelle et Piano.</i>		50	33. 3-me Suite, pour 2 pianos à 2/ms		2 60	—
13387	" № 2. Danse capricieuse. <i>Pour V-celle et Piano.</i>		1	№ 1. Диалогъ. 2. Вальсъ. 3. Торжество, маршъ. 4. Менуэтъ. 5. Гавотъ. 6. Скерцо. 7. Похоронный маршъ. 8. Ноктюрнъ. 9. Польскій.		—	—
17502	13. Intermezzo, pour Orchestre à cordes. <i>Partition.</i>		1	34. 6 pièces enfantines pour Piano à 4 mains.		2	—
17503	" " " " <i>Parties.</i>		1 50	35. Quatuor. Pour Violon, Alto et 2 Violoncelles. <i>Partition.</i>		1 50	—
17504	" " " " arr. p. Piano à 2/ms par l'auteur.		40	" " " " <i>Parties.</i>		8	—
17505	" " " " arr. p. Piano à 4/ms par l'auteur.		50	" " " " pour Piano à 4/ms.		—	—
14348	" 19. № 1. Etude H-moll.		50	36. 24 morceaux pour piano.		5	—
14349	" " № 2. Prélude E-moll		50	" " " " Сепарément. Отдѣльно всѣ №№ отъ 40—80 к.		—	—
14350	" " № 3. Mazurka As-dur.		50	37. Рафаэль. Музыкальные сценки. Для пѣнія съ фортепиано.		3	—
17674	" 23. Silhouettes, pour Orchestre. <i>Partition.</i>		—	14347 Сопѣ на Волгѣ. Полная опера для фортепиано.		3	—
17675	" " " " <i>Parties.</i>		—	14710 " " " " пѣнія съ фортеп.		6	—
14487	" 24. Trois Esquisses. № 1. F-dur. № 2. As-dur № 3. F-moll		1 50	14708 " " " " Увертюра для оркестра. <i>Партитура.</i>		2	—
18916	" 25. № 1. Impromptu.		40	14709 " " " " <i>Голоса</i>		3	—
18917	" " № 2. Réverie.		40	14710 " " " " для фортепиано		50	—
18918	" " № 3. Etude		80	14347 " " " " № 9. Тренакъ и хоръ для фортепиано.		40	—
18919	" " № 4. Scherzino		40	14183 " " " " Кольбельная пѣсня, arr. для виолонч. съ фортеп. В. Фитценгагенъ.		50	—
19125	" 26. Кантата для голосовъ соло, хора и оркестра на 10-лѣтне Священнаго Коронованія Имъ Императорскихъ Величествъ. <i>Партитура.</i>		2	14288 " " " " Попурри для фортепиано въ 2 руки arr. З. Лангеромъ		1 25	—
19126	" " " " <i>Оркестровые голоса.</i>		—	14289 " " " " Попурри для фортепиано въ 4 руки arr. З. Лангеромъ		1 50	—
19127	" " " " <i>Хоровые голоса.</i>		80				
19128	" " " " <i>Клавираускутъ.</i>		80				

Теоретическія сочиненія.		
Сборникъ задачъ (1000) для практическаго изученія гармоніи		2
Краткое руководство къ практич. изученію гармоніи		1 50
Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вибетъ		1 50

Теоретическія сочиненія.

Сборникъ задачъ (1000) для практическаго изученія гармоніи	2
Краткое руководство къ практич. изученію гармоніи.	1 50
Руководство къ изученію формъ инструментальной и вокальной музыки. Часть 1-я и 2-я по 1 р. Вмѣстѣ	1 50



Собственность издателя.

П. ЮРГЕНСОНА,

Коммисіонера Придворной Пѣвческой Канцеляи, Императорскаго Русскаго Музыкальнаго Общества и Консерваторіи въ Москвѣ.

МОСКВА,

Неглинный проездъ 14.

ЛЕЙПЦИГЪ,

Тальштрассе 19.

С.-Петербургъ, у П. Юргенсона. | Варшава у Г. Сепиенальда.

Oeuvres de



A. Arensky

pour Piano.

	R. C.
Op. 5. Six morceaux	2.—
No. 1. Nocturne. Es-moll	—40
" 2. Intermezzo. E-dur	—50
" " doigté par Wilschau	—50
" 3. Romance. As-dur	—40
" " doigté par F. Czerny	—40
" 4. Valse. F-dur	—50
" 5. Basso ostinato. D-dur	—30
" " revu et doigté par	
" " A. Siloti	—50
" 6. Etude. C-dur	—60
Op. 19. Trois morceaux:	
No. 1. Etude. H-moll	—50
" 2. Prélude. E-moll	—50
" 3. Mazurka. As-dur	—50
Op. 24. Trois esquisses: No. 1. F-dur.	
No. 2. As-dur. No. 3. F-moll	1.50
d-to, NNo. 1—3, séparément à	—60
Op. 25. Quatre morceaux:	
No. 1. Improptu. H-dur	—40
" " doigté par F. Czerny	—40
" 2. Réverie. A-moll	—40
" 3. Etude (Thème chinoise). Ges-	
dur	—80
" " doigté par F. Czerny	—80
" 4. Scherzino. C-dur	—40
Op. 28. Essais sur des rythmes oubliés:	
No. 1. Logaèdes. C-dur	—50
" " revu et doigté par	
" " A. Siloti	—50
" 2. Péons. A-moll	—40
" " doigté par Wilschau	—40
" " revu et doigté par	
" " A. Siloti	—50
" 3. Ioniques. Des-dur	—30
" 4. Sari. B-moll	—40
" " doigté par Wilschau	—40
" 5. Strophe alcéenne. D-dur	—30
" 6. Strophe sapphique. H-moll	—40
Op. 36. 24 morceaux	5.—
No. 1. Prélude. C-dur	—40
" 2. La toupie. C-moll	—60
" 3. Nocturne. Des-dur	—40
" " doigté par Wilschau	—40
" 4. Petite ballade. Cis-moll	—40
" 5. Consolation. D-dur	—40
" " revu et doigté par	
" " A. Siloti	—50

	R. C.
Op. 36.	
No. 6. Duo. D-moll	—40
" 7. Valse. Es-dur	—50
" 8. In modo antico. Es-moll	—40
" 9. Papillon. E-dur	—40
" 10. Ne m'oubliez pas. E-moll	—40
" " doigté par Wilschau	—40
" 11. Barcarolle. F-dur	—40
" " doigté par F. Czerny	—40
" 12. Intermezzo. F-moll	—50
" 13. Etude. Fis-dur	—50
" " doigté par F. Czerny	—50
" 14. Scherzino. Fis-moll	—40
" 15. Le ruisseau dans la forêt.	
G-dur	—80
" 16. Elégie. G-moll	—40
" 17. Le rêve. As-dur	—50
" 18. Inquiétude. Cis-moll	—50
" 19. Réverie du printemps. A-dur	—40
" 20. Mazurka. A-moll	—40
" 21. Marche. B-dur	—40
" 22. Tarantella. B-moll	—50
" " doigté par Wilschau	—50
" 23. Andante con variazioni.	
H-dur	—60
" 24. Aux champs. H-moll	—40
Op. 41. Quatre études	1.20
Séparément: NNo. 1. Es-dur.	
2. Fis-dur. 3. Es-moll.	
4. A-moll. Chaque No.	—40
No. 1. Etude. Es-dur, revu et doigté	
par A. Siloti	—50
" 2. " Fis-dur, revu et doigté	—50
Op. 42. Trois morceaux:	
No. 1. Prélude. F-moll	—40
" 2. Romance. As-dur	—40
" 3. Etude. F-dur	—40
Op. 43. Six Caprices:	
NNo. 1. A-moll. 2. A-dur. 3. C-dur.	
4. G-dur. 5. D-dur. 6. H-dur. à	—40
NNo. 1—6. Compl.	1.50
" " revidiert, mit Fingersatz	
und Pedalbezeichnungen	
versehen von A. Siloti.	
Compl.	1.50

	R. C.
Op. 43.	
NNo. 1—6. Einzeln (A. Siloti) .. à ..	—40
No. 4. Caprice. G-dur, doigté par	
Wilschau	—40
Op. 48. Fantaisie sur des chants	
épiques russes (Riabinine),	
p. Piano avec accomp.	
d'un 2 ^d piano	1.50
Op. 52. „Près de la mer.“ Six	
esquisses	2.—
No. 1. Andante sostenuto	—40
" 2. Allegro vivace	—60
" 3. Moderato	—35
" 4. Allegro moderato	—40
" 5. Allegretto	—40
" 6. Presto	—75
Op. 53. Six pièces	1.50
No. 1. Prélude. E-moll	—45
" 2. Scherzo. E-dur	—45
" " doigté par Wilschau	—45
" 3. Elégie. G-moll	—45
" 4. Mazurka. G-dur	—45
" 5. Romance. F-dur	—45
" " doigté par Wilschau	—45
" 6. Etude. F-dur	—45
Op. 63. 12 Préludes. Cah. I, II. ... à 1.—	
Séparément: No. 1. 40 c. No. 2—5	
à 20 c. No. 6. 30 c.	
No. 7. 20 c. No. 8. 20 c.	
No. 9. 30 c. No. 10. 30 c.	
No. 11. 20 c. No. 12. 30 c.	
No. 1. Prélude, rédigé par A. Siloti	—50
Op. 67. Arabesques. Suite en 6 NNo. 1.—	
Op. 69. No. 7. Gavotte	—30
Op. 74. Douze études:	
Cah. I. NNo. 1. C-dur. 2. C-moll.	
3. Des-dur. 4. Cis-moll.	
5. D-dur. 6. D-moll	—50
Cah. II. NNo. 7. Es-dur. 8. Es-moll.	
9. E-moll. 10. Fis-dur.	
11. As-dur. 12. Cis-moll à	—50
d-to. Cah. I, II. Compl. à 1.50	
Fughetta. F-moll	—40
Valse. As-dur	—60
" " doigté par Wilschau	—60



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P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

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Neglinny pr., 14.

LEIPZIG

Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

№ 4.

A. ARENSKY. Op. 43.

Allegro.

PIANO.

mp

di - mi - nu - en - do

mf *ritenuto* *a tempo*

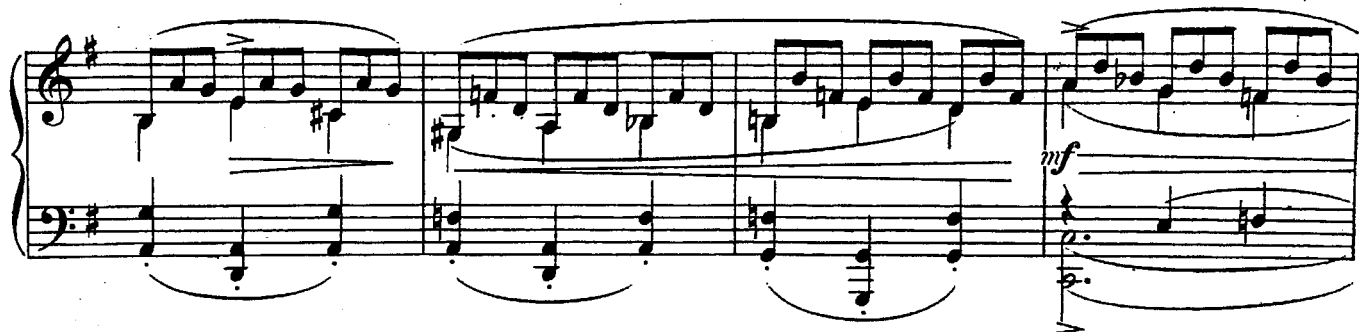
First system of a musical score in G major (one sharp). The right hand plays a continuous eighth-note melody with slurs and accents. The left hand has a whole rest followed by a half-note accompaniment. A piano (*p*) dynamic marking is present.

Second system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment continues. A forte (*f*) dynamic marking and a *ten.* (tension) marking are present.

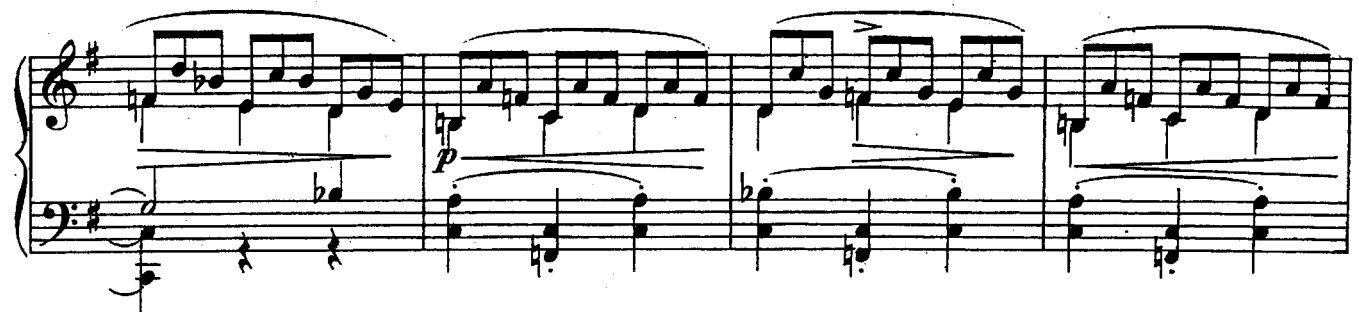
Third system of the musical score, featuring vocal lyrics. The right hand continues the eighth-note melody. The left hand accompaniment continues. The lyrics are: *di - mi - nu - en - do*. A piano (*p*) dynamic marking is present.

Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment continues. The lyrics are: *di - mi - nu - en - do*. Dynamic markings include *mp* (mezzo-piano), *ten.* (tension), *rit.* (ritardando), and *a tempo*.

Fifth system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment continues. A piano (*p*) dynamic marking is present.



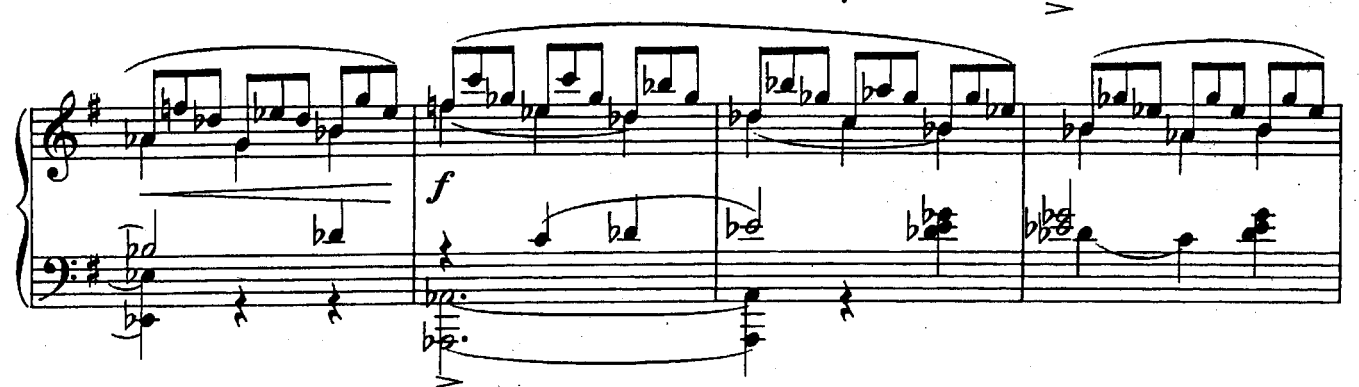
First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. Bass staff contains a harmonic line with chords. Dynamics include *mf*.



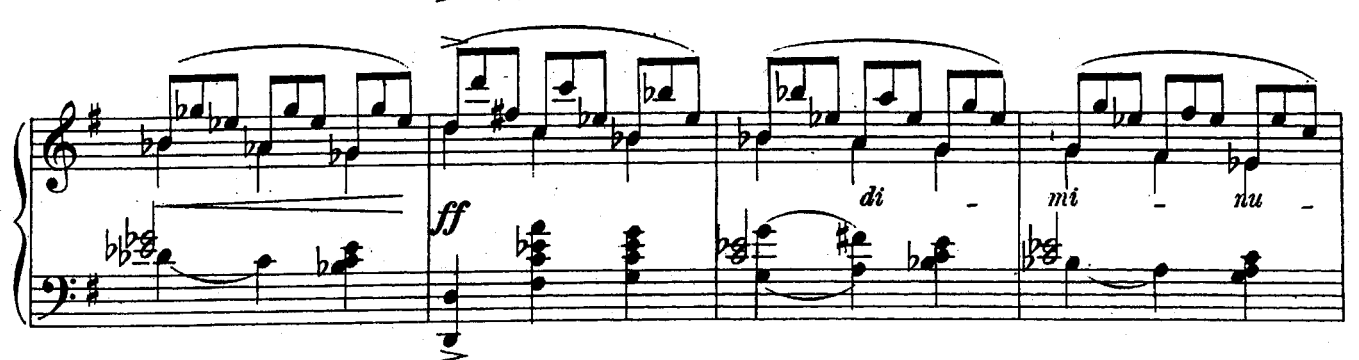
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic line. Dynamics include *p*.



Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic line. Dynamics include *mf*.



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic line. Dynamics include *f*.



Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic line. Dynamics include *ff*. The lyrics "di mi nu" are written below the bass staff.

a tempo

- en - do *ritenuto* *mp*

poco rit. *a tempo* di -

mi - nu - en - do *p* *ritenuto* *p* *pp*

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Lissitzin, M. Op. 4. Quatre Préludes.	—75	Rébikoff, Wl. Op. 37. Tableaux pour enfants. Картинки для детей.	—70
Lissowsky, L. Polka.	—45	" Op. 38. Une Fête. Suite. Празднество.	—75
" Valse.	—45	" Op. 41. Méloplastiques:	
Maykapar, S. Op. Novelletes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse. Cah. II. № 7—12.	1 —	" " № 1. Le jeu à la balle.	—50
" Cah. III. № 13—18.	1 —	" " " 2. Matinée de printemps.	—50
Medtner, N. Op. 8. Zwei Märchen.	1 20	" " " 3. L'escarpolette.	—25
" Op. 9. Drei Märchen. № 1.	—50	" " " 4. Satan se divertit.	—25
" " " 2. 3.	à—40	" " " 5. L'ivresse.	—50
" Op. 10. Drei Dithyramben. № 1.	—50	" " " 6. Le Faune et la Nymphé.	—50
" " " 2. 3.	—75	" " " 7. Bataille et Victoire.	—60
" " " 3.	—30	" " " 8. Le jeu au cache-cache.	—40
" Op. 11. Sonaten-Triade. № 1. As-dur.	1 20	" " " 9. Les campanules fleurissent.	—40
" " " 2. D-moll.	—80	" Album de pièces faciles pour la jeunesse.	—75
" " " 3. C-dur.	1 —	" Petite suite de ballet.	—80
" Op. 13. Zwei Märchen. № 1. F-moll.	—70	" Les Feux du Soir. Вечерние огни.	—80
" " " 2. E-moll.	—40	" Mouvements plastiques.	1 —
Meytschik, M. Trois morceaux: № 1. Widmung. 2. Intermezzo. № 3. Prélude g-moll.	—40	" Visions du passé. Картинки прошлого.	—75
Miloradowitsch, M. Scherzo.	—40	Reutern, O. de. A Deux: № 1. Ils rêvaient. 2. Ils cheminaient. 3. Ils aimaient. 4. Ils causaient. 5. Ils pleuraient. 6. Au clair de lune.	—85
Némérowsky, A. Op. 49. Rêverie.	—25	" Presque-Valse.	—50
" Op. 50. Petite Suite orientale.	—50	" Le Soir.	—80
" Op. 51. Habanera.	—40	Riesemann, O. von. Op. 6. Praeludium.	—40
Nikolaïew, L. Op. 7. Barcarolle.	—75	" Op. 7. Drei lyrische Stücke.	—50
" " 8. Cinq Esquisses: № 1. C-moll. 2. Fis-moll. 3. D-dur. 4. B-moll. 5. D-dur.	1 25	" Op. 10. Drei Elegien.	—40
Pachulski, H. Op. 22. Trois pièces. № 1. Moment musical. 2. Prélude. 3. Valse-Caprice.	1 —	" Op. 16. Trois Préludes № 1, 2, 3.	à—30
" Op. 23. Album pour la jeunesse. Cah. I.	1 50	Roubetz, A. Trois Préludes.	—50
" № 1. Dans la chapelle. 2. Fugue à deux voix. 3. Morceau canonique. 4. Un peu de rêves. 5. Aveu intime. 6. Chant des moissonneuses. 7. Petite étude. 8. Scherzino.	—	Rubinstein, N. Nocturne (oeuvre posth.)	—40
" Op. 24. № 1. Esquisse.	—60	Sabanéïew, B. Op. 2. Rêverie.	—50
" " 2. Valse mélancolique.	—75	Sabanéïew, L. Op. 2. Quatre Préludes.	1 —
" Op. 26. Kanonische Studien.	1 50	" Op. 4. Deux Préludes.	—60
Pantschenko, S. Op. 39. Dix pièces intimes. Cah. I. № 1. Prélude. 2. Cavatine. 3. Elegia. 4. Valse. 5. Scherzo.	—75	Sadowsky, B. № 1. Chanson sans paroles.	—25
" Cah. II. № 6. Allegretto. 7. Halos. 8. Improvisation. 9. Canonaccia. 10. Etude.	—75	" " 2. Impromptu.	—45
" Op. 43. Trois Sonnets. (№ 10, 11, 12).	—40	" " 3. Plainte.	—35
" Op. 49. Trois Sonnets. (№ 13, 14, 15).	—50	" " 4. Prélude.	—25
" Op. 51. Trois Sonnets. (№ 16, 17, 18).	—50	Schischkin, N. Composit. № 4. Deuxième Etude.	—60
" Op. 56. № 1. Improvisation.	—40	" " " 5. Deuxième Méditation.	—30
" " 2. Nocturne.	—30	" " " 6. Fantaisie romantique.	—50
" " 3. Mosaïque.	—30	Srebdolsky, S. Op. 10. Sonate.	2 —
" Op. 57. № 1. Prélude.	—30	" Op. 13. 2-me Sonate.	2 —
" " 2. Prélude.	—30	Tschafkowsky, P. Thème et Variations. (Oeuvre posthume).	1 75
" Op. 58. 20 Etudes mélodiques. Cah. I, II, III, IV.	à—80	Tschernoff, M. Op. 1. Les fleurs. 12 Morceaux. Цветы. 12 пьесы.	2 —
" Op. 59. Cinq Arabesques № 1, 2, 3, 4, 5.	à—40	" № 1. Trêfle. Трилистник. 2. Myosotis. Незабудка. 3. Campanule. Колокольчик. 4. Violette. Лиловая фиалка. 5. Les bluets dans le blé. Васильки во ржи. 6. Camomille. Ромашка. 7. Mélanthure. Иванъ да Марья. 8. Dent-de-lion. Одуванчик. 9. Mugnets. Ландыши. 10. Perce-neige. Подснежник. 11. Nénuphar. Водяная лилия. 12. Houblon. Хмель.	
Petrow-Boyarinow, P. Op. 3. Deux Esquisses.	—40	Tschesnokoff, A. Op. 2. Trois Préludes.	—60
" Op. 5. Quatre Esquisses.	—85	" Op. 4. Variations sur le thème du chant russe „Korobotschka“.	1 50
Pokroschinsky, M. Op. 2. L'Aveu. Sérénade.	—50	" Op. 6. № 1. Moment mélancolique.	—40
" Op. 7. Marche funèbre.	—50	" " 2. Valse.	—50
" Op. 8. Berceuse.	—50	" " 3. Nocturne.	—60
" Op. 10. Polonaise.	—75	" " 4. Impromptu.	—60
Pokrowsky, J. Op. 12. Quatre pièces naïves.	—50	" " 5. Mazurka.	—40
" № 1. Prélude. 2. Valse. 3. Moment musical. 4. Bergerette.		" " 6. Etude.	—50
Rébikoff, Wl. Op. 35. Parmi eux. Среди них.	—70	Zatayewitsch, A. Op. 6. Trois moments musicaux:	
" Op. 36. Conte de la Princesse et du Roi des grenouilles. Сказка о Принцессе и Королѣ лягушекъ.	—70	" № 1. Epitaphe. Эпитафия.	—40
		" " 2. Fusée. Ракета.	—40
		" " 3. En chemin de fer. Въ поѣздѣ.	—40

Oeuvres de



A. Arensky

pour Piano.

	R.	C.
Op. 5. Six morceaux	2.	—
No. 1. Nocturne. Es-moll	—	40
" 2. Intermezzo. E-dur	—	50
" " doigté par Wilschau	—	50
" 3. Romance. As-dur	—	40
" " doigté par F. Czerny	—	40
" 4. Valse. F-dur	—	50
" 5. Basso ostinato. D-dur	—	30
" " revu et doigté par A. Siloti	—	50
" 6. Etude. C-dur	—	60
Op. 19. Trois morceaux:		
No. 1. Etude. H-moll	—	50
" 2. Prélude. E-moll	—	50
" 3. Mazurka. As-dur	—	50
Op. 24. Trois esquisses: No. 1. F-dur.		
No. 2. As-dur. No. 3. F-moll	1.50	—
d-to, NNo. 1—3, séparément à	—	60
Op. 25. Quatre morceaux:		
No. 1. Impromptu. H-dur	—	40
" " doigté par F. Czerny	—	40
" 2. Réverie. A-moll	—	40
" 3. Etude (Thème chinoise). Ges-dur	—	80
" " doigté par F. Czerny	—	80
" 4. Scherzino. C-dur	—	40
Op. 28. Essais sur des rythmes oubliés:		
No. 1. Logaèdes. C-dur	—	50
" " revu et doigté par A. Siloti	—	50
" 2. Péons. A-moll	—	40
" " doigté par Wilschau	—	40
" " revu et doigté par A. Siloti	—	50
" 3. Ioniques. Des-dur	—	30
" 4. Sars. B-moll	—	40
" " doigté par Wilschau	—	40
" 5. Strophe alcéenne. D-dur	—	30
" 6. Strophe sapphique. H-moll	—	40
Op. 36. 24 morceaux	5.	—
No. 1. Prélude. C-dur	—	40
" 2. La toupie. C-moll	—	60
" 3. Nocturne. Des-dur	—	40
" " doigté par Wilschau	—	40
" 4. Petite ballade. Cis-moll	—	40
" 5. Consolation. D-dur	—	40
" " revu et doigté par A. Siloti	—	50

	R.	C.
Op. 36.		
No. 6. Duo. D-moll	—	40
" 7. Valse. Es-dur	—	50
" 8. In modo antico. Es-moll	—	40
" 9. Papillon. E-dur	—	40
" 10. Ne m'oubliez pas. E-moll	—	40
" " doigté par Wilschau	—	40
" 11. Barcarolle. F-dur	—	40
" " doigté par F. Czerny	—	40
" 12. Intermezzo. F-moll	—	50
" 13. Etude. Fis-dur	—	50
" " doigté par F. Czerny	—	50
" 14. Scherzino. Fis-moll	—	40
" 15. Le ruisseau dans la forêt. G-dur	—	80
" 16. Elégie. G-moll	—	40
" 17. Le rêve. As-dur	—	50
" 18. Inquiétude. Gis-moll	—	50
" 19. Réverie du printemps. A-dur	—	40
" 20. Mazurka. A-moll	—	40
" 21. Marche. B-dur	—	40
" 22. Tarantella. B-moll	—	50
" " doigté par Wilschau	—	50
" 23. Andante con variazioni. H-dur	—	60
" 24. Aux champs. H-moll	—	40
Op. 41. Quatre études	1.20	—
Séparément: NNo. 1. Es-dur.		
2. Fis-dur. 3. Es-moll.		
4. A-moll. Chaque No.	—	40
No. 1. Etude. Es-dur, revu et doigté par A. Siloti	—	50
" 2. " Fis-dur, revu et doigté	—	50
Op. 42. Trois morceaux:		
No. 1. Prélude. F-moll	—	40
" 2. Romance. As-dur	—	40
" 3. Etude. F-dur	—	40
Op. 43. Six Caprices:		
NNo. 1. A-moll. 2. A-dur. 3. C-dur.		
4. G-dur. 5. D-dur. 6. H-dur. à	—	40
NNo. 1—6. Compl.	1.50	—
" " revidiert, mit Fingersatz und Pedalbezeichnungen versehen von A. Siloti.		
Compl.	1.50	—

	R.	C.
Op. 43.		
NNo. 1—6. Einzeln (A. Siloti)	—	40
No. 4. Caprice. G-dur, doigté par Wilschau	—	40
Op. 48. Fantaisie sur des chants épiques russes (Riabine), p. Piano avec accomp. d'un 2 ^d piano	1.50	—
Op. 52. „Près de la mer.“ Six esquisses	2.	—
No. 1. Andante sostenuto	—	40
" 2. Allegro vivace	—	60
" 3. Moderato	—	35
" 4. Allegro moderato	—	40
" 5. Allegretto	—	40
" 6. Presto	—	75
Op. 53. Six pièces	1.50	—
No. 1. Prélude. E-moll	—	45
" 2. Scherzo. E-dur	—	45
" " doigté par Wilschau	—	45
" 3. Elégie. G-moll	—	45
" 4. Mazurka. G-dur	—	45
" 5. Romance. F-dur	—	45
" " doigté par Wilschau	—	45
" 6. Etude. F-dur	—	45
Op. 63. 12 Préludes. Cah. I, II.	1.	—
Séparément: No. 1. 40 c. No. 2—5 à 20 c. No. 6. 30 c. No. 7. 20 c. No. 8. 20 c. No. 9. 30 c. No. 10. 30 c. No. 11. 20 c. No. 12. 30 c.		
No. 1. Prélude, rédigé par A. Siloti	—	50
Op. 67. Arabesques. Suite en 6 NNo. 1.	—	—
Op. 69. No. 7. Gavotte	—	30
Op. 74. Douze études:		
Cah. I. NNo. 1. C-dur. 2. C-moll. 3. Des-dur. 4. Cis-moll. 5. D-dur. 6. D-moll.	—	50
Cah. II. NNo. 7. Es-dur. 8. Es-moll. 9. E-moll. 10. Fis-dur. 11. As-dur. 12. Gis-moll à	—	50
d-to. Cah. I, II. Compl.	—	1.50
Fughetta. F-moll	—	40
Valse. As-dur	—	60
" " doigté par Wilschau	—	60



Propriété de l'éditeur

P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

MOSCOU
Neglinny pr., 14.

LEIPZIG
Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.
Kiew, chez L. Idzikowski.

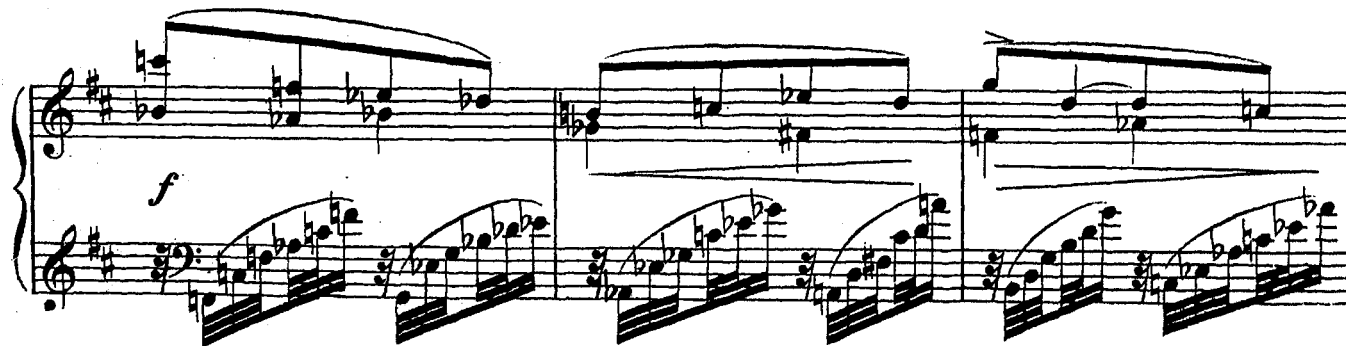
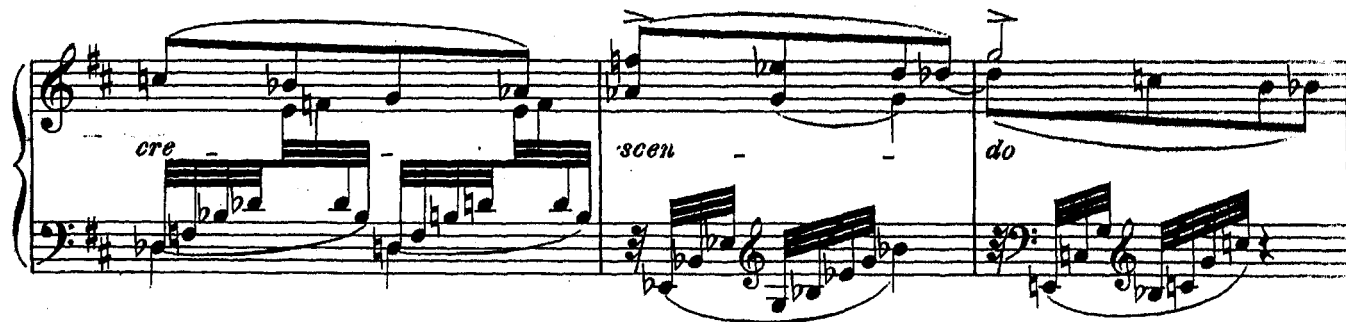
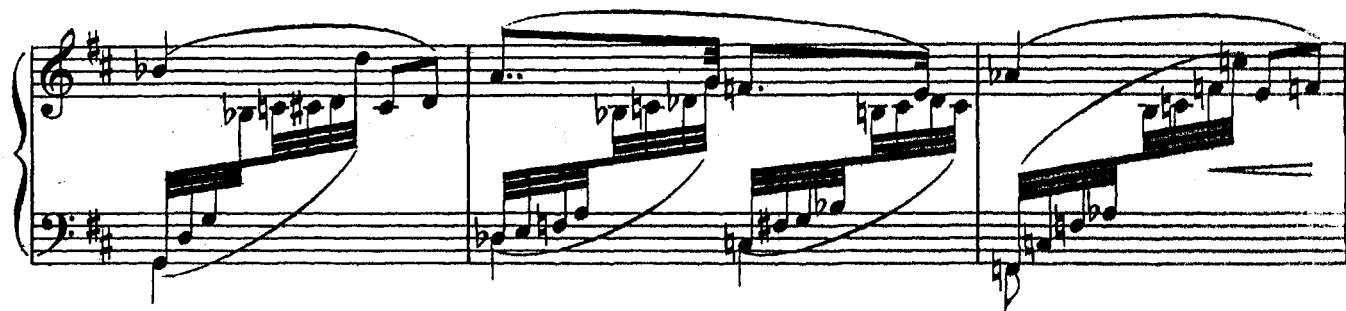
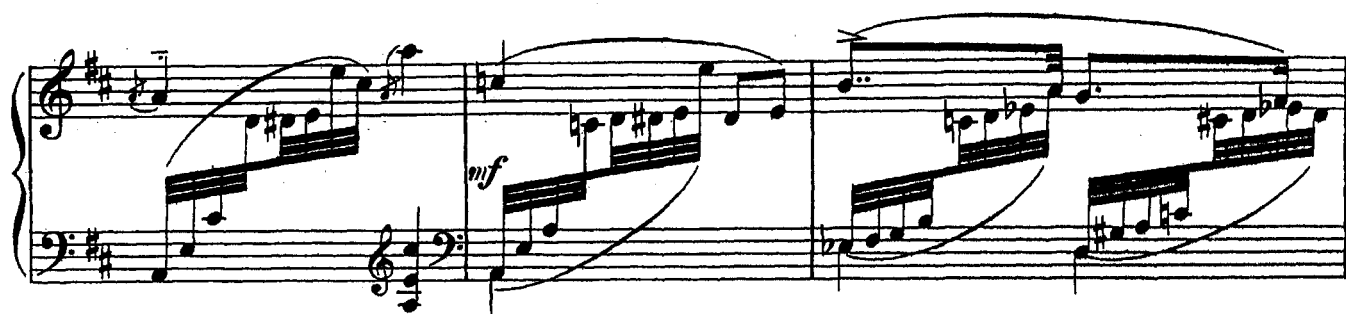
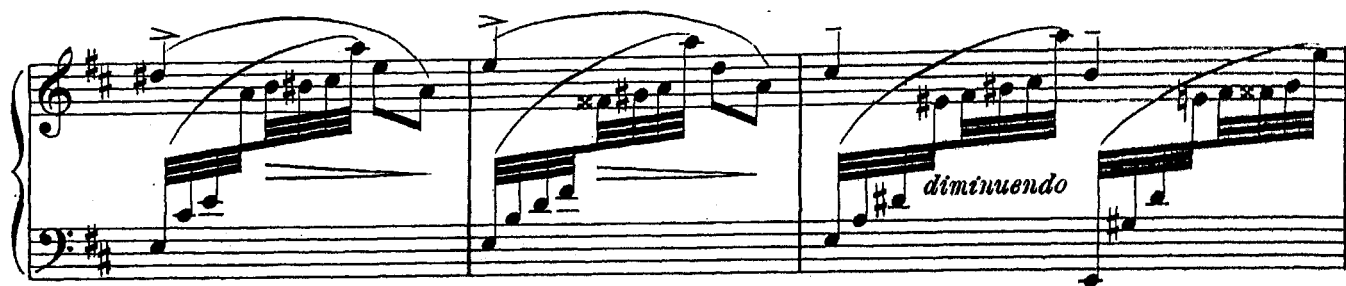
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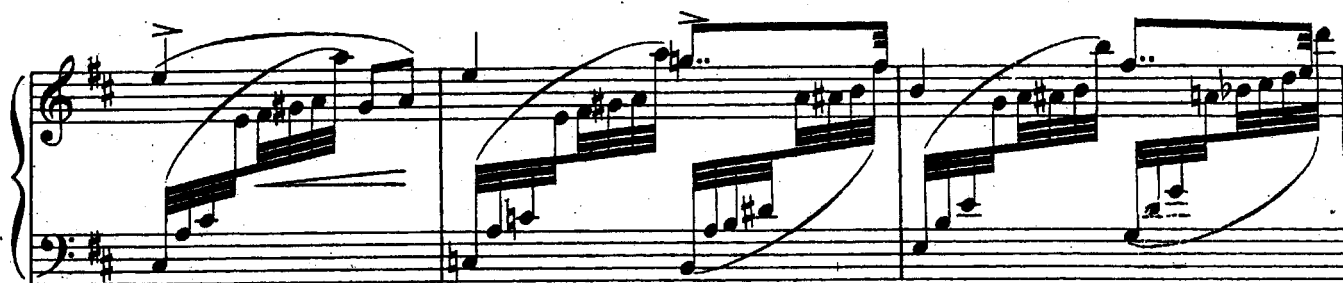
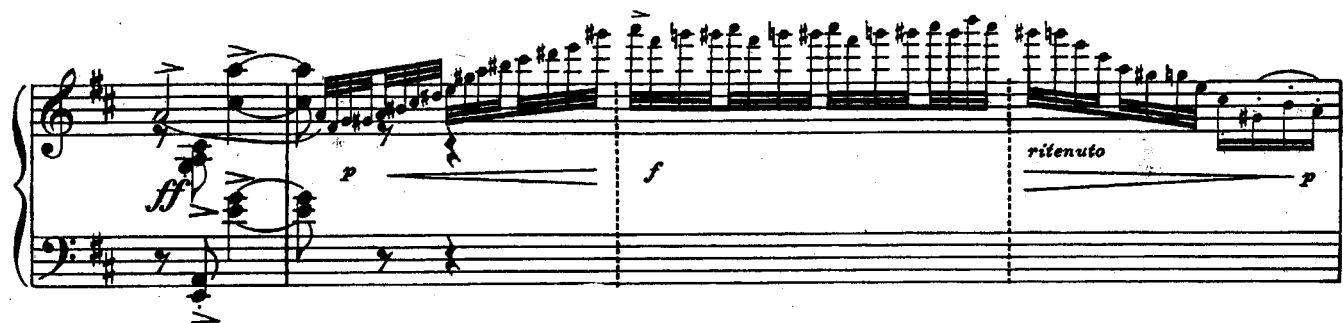
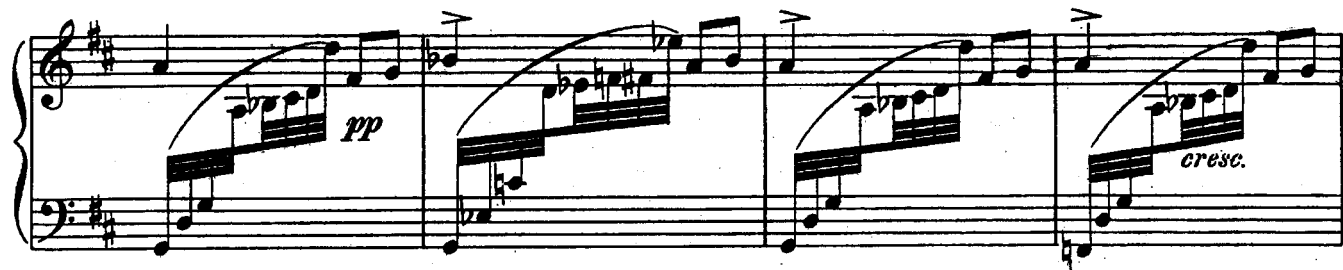
Andantino.

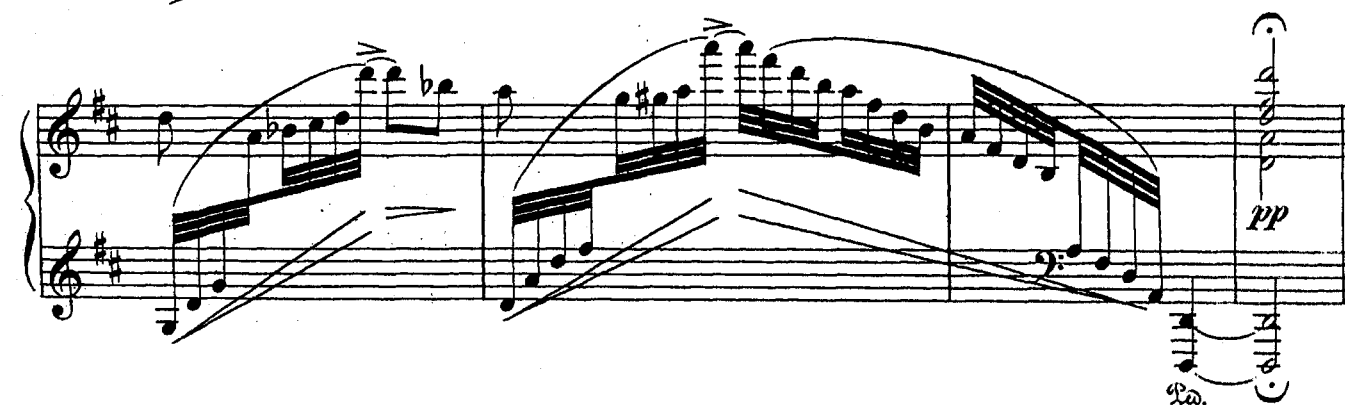
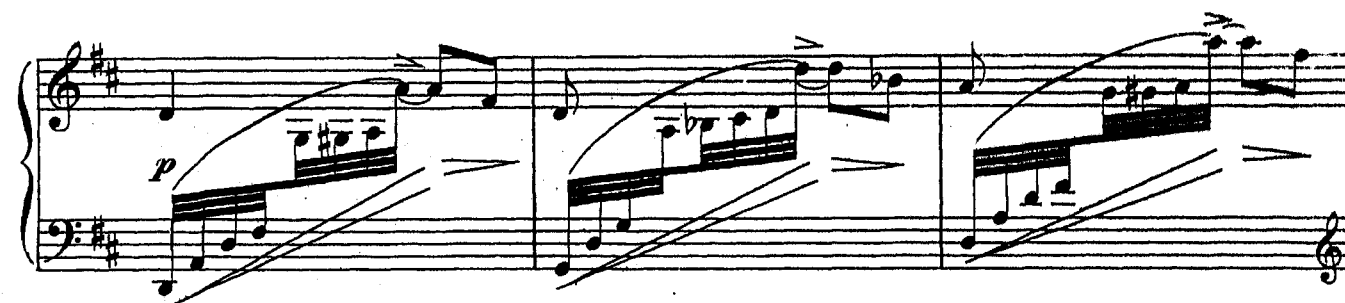
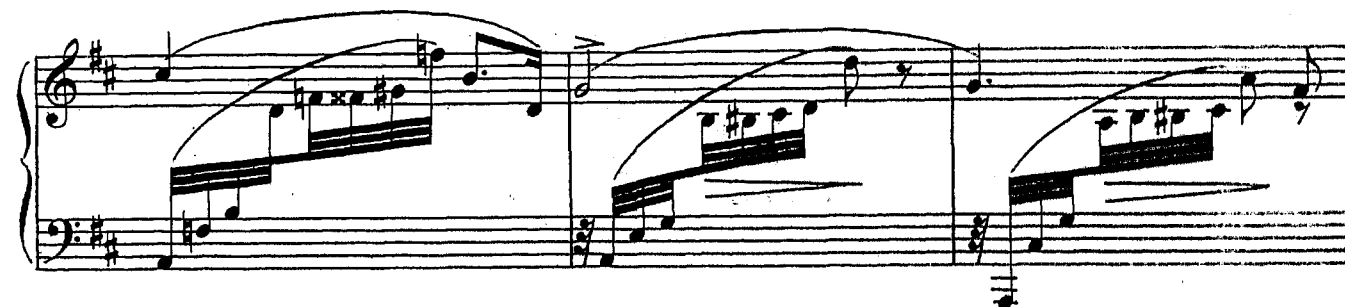
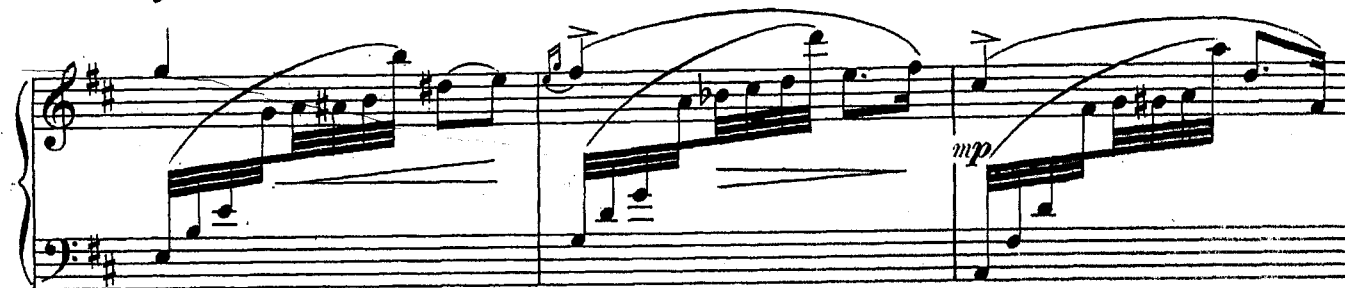
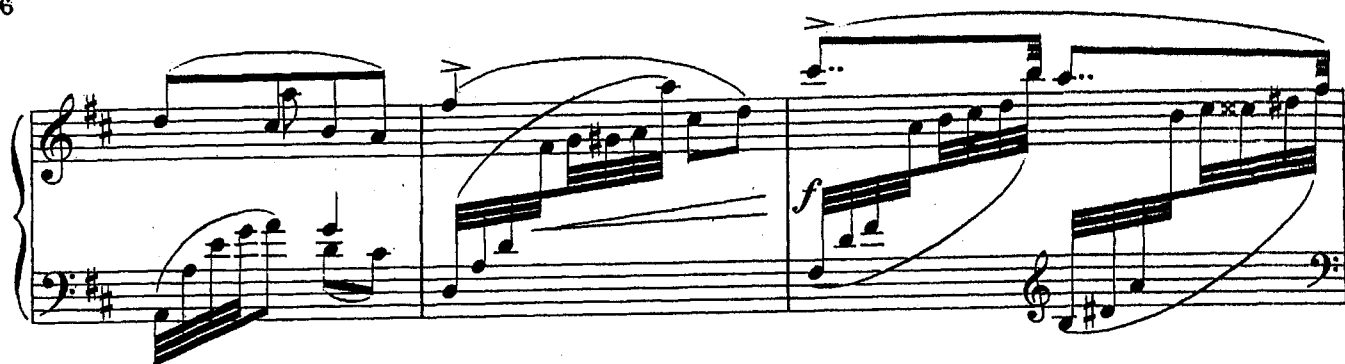
A. ARENSKY, Op. 43.

PIANO.

The musical score is written for piano in 2/4 time, key of D major. It consists of 12 measures, divided into four systems of three measures each. The tempo is marked "Andantino." and the instrument is "PIANO." The score includes dynamic markings (*p*, *mf*) and articulation (accents). The first system (measures 1-3) features a melody in the right hand and a bass line in the left hand, with the marking *p* and *m.s.m.d.* (mezzo-soprano, mezzo-alto, mezzo-tenor, mezzo-bass). The second system (measures 4-6) continues the melody and bass line, with the marking *mf* and *dimi* (diminuendo). The third system (measures 7-9) includes the lyrics "nu - en - do" under the first three measures, with the marking *p*. The fourth system (measures 10-12) continues the melody and bass line, with the marking *mf*.







Compositions russes pour Piano à 2 mains.

	R. C.
Kosloff, H. Op. 3. Valse mélancolique	—30
Ladoukhine, N. Op. 10. 12 pièces faciles: Cah. I.	1—
" " " " " " II.	1—
Lissowsky, L. Trois morceaux:	
" N° 1. Prélude D-dur	—30
" " 2. Scherzo B-dur.	—50
" " 3. Scherzo C-dur (pour la main droite)	—30
Malichewsky, W. Op. 4. N° 1. Mélancolie	—20
" " " 2. Prélude	—30
" " " 3. Scherzo	—40
" " " 4. Morceau de ballet.	—80
" " " 5. Menuetto	—30
" " " 6. Au Salon	—40
" Op. 5 N° 1. Elégie	—40
" " " 2. Fantaisie	—60
" " " 3. In modo classico	—40
" " " 4. 5 Variations	—60
Maykapar, S. Op. 6. Petite Suite en style classique (Fa-majeur) <i>doigtée et pédalisée par l'auteur</i> .	
" N° 1. Prélude et Fuguetta	—40
" " 2. Arietta	—40
" " 3. Gavotte	—30
" " 4. Tarentelle	—50
" Op. 8. Novellettes mignonnes. Morceaux faciles pour Piano à l'usage de la jeunesse (<i>doigtés et pédalisés par l'auteur</i>):	
Index: N° 1. Toccata, 2. Mélodie. 3. Pastorale. 4. Petit conte. 5. Chez le forgeron. 6. Berceuse.—60	
Medtner, N. Op. 2. Trois improvisations:	
" N° 1. Nixe	—80
" " 2. Eine Ball-Reminiscenz	—50
" " 3. Scherzo infernale	—60
" Op. 4. Quatre morceaux:	
" N° 1. Etude	—40
" " 2. Caprice	—40
" " 3. Moment musical	—40
" " 4. Prélude	—40
" Op. 7. Drei Arabesken:	
" N° 1. Eine Idylle	—30
" " 2. Tragédie-Fragment (A-moll)	—40
" " 3. Tragédie-Fragment (G-moll)	—60
Náprawnik, E. Op. 72. Marche militaire, <i>arr. par l'auteur</i>	—80
Némérowsky, A. Op. 43. Mazurka mélancolique	—30
" Op. 44. Mazurka	—30
" " 45. Trois Esquisses	—30
Novikoff, S. Neun Albumblätter	175
Pachulski, H. Op. 20. Deux pièces:	
" N° 1. Thème varié	1—
" " 2. Pastorale à l'antique	—50
" Op. 21. Quatre préludes: N° 1. H-dur. N° 1. Fis-moll. N° 3. Cis-moll. N° 4. As-dur. Complet 1 Rbl. <i>Séparées à</i> —40	
Pantchenko, S. Op. 85. Trois Sonnets (N° 7, 8, 9).	—50
Rébikoff, W. Op. 28. A la brune. N° 1. Lamentation. 2. Chant d'hiver. 3. Persuasion. 4. L'espérance. 5. Souvenir. 6. Prière. 7. Regret. 8. Il était une fois. 9. Solitude.	—60
Op. 27. Dans leur pays. N° 1. Les géants dansent. 2. Il chante. 3. Les enfants dansent. 4. Elle danse. 5. Ils marchent. 6. Ronde. 7. Les vieilles femmes dansent. 8. Les vieillards dansent	—80

	R. C.
Rébikoff, W. Op. 28. Scènes bucoliques:	
N° 1. Dans les Vignes. 2. Pastorale. 3. Danse des bergers. 4. Danse des bergers. 5. Ronde des Elfes	—80
" Op. 29. Feuilles d'automne. N° 1. Con tristezza. 2. Pregando. 3. Con afflizione. 4. Con dolore. 5. Con tristezza e tenerezza. 6. Lugubre	—75
" Op. 30. Trois miniatures	—40
" Op. 31. "Silhouettes". Tableaux enfantins.	
N° 1. Les enfants patient. 2. Musiciens ambulants. 3. La mère près du berceau. 4. Jeu aux soldats. 5. Un soir dans la prairie. 6. La fée. 7. La fillette berçant sa poupée. 8. Le berger joue du chalumeau. 9. La sorcière boiteuse rôdant par la forêt	—80
Rentschitzky, P. Irma - Gavotte	—30
Riesemann, O. Op. 8. Drei Bagatellen	—60
Schischkin, N. Compositions: N° 1. Etude-Fantaisie.	—45
" N° 2. Méditation.	—45
" " 3. Etude	—45
Schulz-Evler, H. Etude pour les octaves. <i>Edition révisée par H. Pachulski</i>	—70
Séïvanoff, V. Op. 3. Trois petites pièces: N° 1. L'enfant s'amuse. 2. Une petite mélodie lyrique. 3. Scherzetto	—40
Stcherbatcheff, A. Op. 4. Pénombres. Quatre pièces.	—60
" " 5. Six miniatures.	—60
Tschalkowsky, P. Op. 31. Marche slave. <i>Transcr. de Concert par H. Hanke</i>	1—
" Snegourotschka. Paraphrase de concert, <i>arr. par R. Harnika</i>	—70
Tschelitcheff, A. Op. 2. Deux préludes.	—30
Tschérépnine, N. Op. 18. Cinq morceaux:	
" N° 1. Mélodie	—30
" " 2. Improvisation	—40
" " 3. Prélude	—25
" " 4. Humoresque.	—30
" " 5. Modo religioso.	—30
" Op. 24. Trois pièces:	
" N° 1. Rêverie. Es-moll	—50
" " 2. Etude. Es-moll	—40
" " 3. Idylle. Des-dur	—60
Tschereschnew, G. Op. 1. Cinq morceaux	125
" N° 1. Improptu	—30
" " 2. Chanson russe	—30
" " 3. Elégie	—30
" " 4. Chant sans paroles	—40
" " 5. Bercerolle	—40
" Op. 4. Minuetto	—40
Zélenski, L. Op. 47. Suite de Danses Polonaises pour Orchestre. <i>Arr. pour Piano par H. Pachulski</i> : N° 1. Polonaise. N° 2. Cracovienne. N° 3. Masovienne	150
" Op. 47. N° 1. Polonaise. <i>Nouvelle édition</i> .—70	
" " " 2. Cracovienne.	—70
" " " 3. Masovienne	—70
Zientarski, V. Op. 88. Réminiscence d'un thème de la chanson d'Ukraine "Xyctoun" <i>de Jedlika</i>	—30
Zolotareff, B. Op. 14. Trois pièces faciles:	
" N° 1. Sonatine	—35
" " 2. Berceuse.	—35
" " 3. Etude.	—35
" Op. 18. Trois préludes: N° 1 in C.	—50
" " " " 2 in B.	—30
" " " " 3 in c.	—30
Zoubanoff, A. Etude	—35

Moscou. Edition P. Jurgenson. Leipzig.

Oeuvres de



A. Arensky

pour Piano.

	R.	C.
Op. 5. Six morceaux	2.—	
No. 1. Nocturne. Es-moll	—40	
" 2. Intermezzo. E-dur	—50	
" " doigté par Wilschau	—50	
" 3. Romance. As-dur	—40	
" " doigté par F. Czerny	—40	
" 4. Valse. F-dur	—50	
" 5. Basso ostinato. D-dur	—30	
" " revu et doigté par		
" " A. Siloti	—50	
" 6. Etude. C-dur	—60	
Op. 19. Trois morceaux:		
No. 1. Etude. H-moll	—50	
" 2. Prélude. E-moll	—50	
" 3. Mazurka. As-dur	—50	
Op. 24. Trois esquisses: No. 1. F-dur.		
No. 2. As-dur. No. 3. F-moll	1.50	
d-to, NNo. 1—3, séparément à	—60	
Op. 25. Quatre morceaux:		
No. 1. Impromptu. H-dur	—40	
" " doigté par F. Czerny	—40	
" 2. Rêverie. A-moll	—40	
" 3. Etude (Thème chinoise). Ges-		
dur.	—80	
" " doigté par F. Czerny	—80	
" 4. Scherzino. C-dur	—40	
Op. 28. Essais sur des rythmes oubliés:		
No. 1. Logaèdes. C-dur	—50	
" " revu et doigté par		
" " A. Siloti	—50	
" 2. Péons. A-moll	—40	
" " doigté par Wilschau	—40	
" " revu et doigté par		
" " A. Siloti	—50	
" 3. Ioniques. Des-dur	—30	
" 4. Sarr. B-moll	—40	
" " doigté par Wilschau	—40	
" 5. Strophe alcéenne. D-dur	—30	
" 6. Strophe sapphique. H-moll	—40	
Op. 36. 24 morceaux	5.—	
No. 1. Prélude. C-dur	—40	
" 2. La toupie. C-moll	—60	
" 3. Nocturne. Des-dur	—40	
" " doigté par Wilschau	—40	
" 4. Petite ballade. Cis-moll	—40	
" 5. Consolation. D-dur	—40	
" " revu et doigté par		
" " A. Siloti	—50	

	R.	C.
Op. 36.		
No. 6. Duo. D-moll	—40	
" 7. Valse. Es-dur	—50	
" 8. In modo antico. Es-moll	—40	
" 9. Papillon. E-dur	—40	
" 10. Ne m'oubliez pas. E-moll	—40	
" " doigté par Wilschau	—40	
" 11. Barcarolle. F-dur	—40	
" " doigté par F. Czerny	—40	
" 12. Intermezzo. F-moll	—50	
" 13. Etude. Fis-dur	—50	
" " doigté par F. Czerny	—50	
" 14. Scherzino. Fis-moll	—40	
" 15. Le ruisseau dans la forêt.		
G-dur.	—80	
" 16. Elégie. G-moll	—40	
" 17. Le rêve. As-dur	—50	
" 18. Inquiétude. Gis-moll	—50	
" 19. Rêverie du printemps. A-dur	—40	
" 20. Mazurka. A-moll	—40	
" 21. Marche. B-dur	—40	
" 22. Tarantella. B-moll	—50	
" " doigté par Wilschau	—50	
" 23. Andante con variazioni.		
H-dur.	—60	
" 24. Aux champs. H-moll	—40	
Op. 41. Quatre études	1.20	
Séparément: NNo. 1. Es-dur.		
2. Fis-dur. 3. Es-moll.		
4. A-moll. Chaque No.	—40	
No. 1. Etude. Es-dur, revu et doigté		
par A. Siloti	—50	
" 2. " Fis-dur, revu et doigté	—50	
Op. 42. Trois morceaux:		
No. 1. Prélude. F-moll	—40	
" 2. Romance. As-dur	—40	
" 3. Etude. F-dur	—40	
Op. 43. Six Caprices:		
NNo. 1. A-moll. 2. A-dur. 3. C-dur.		
4. G-dur. 5. D-dur. 6. H-dur. à	—40	
NNo. 1—6. Compl.	1.50	
" " revidiert, mit Fingersatz		
und Pedalbezeichnungen		
versehen von A. Siloti.		
Compl.	1.50	

	R.	C.
Op. 43.		
NNo. 1—6. Einzeln (A. Siloti) .. à	—40	
No. 4. Caprice. G-dur, doigté par		
Wilschau	—40	
Op. 48. Fantaisie sur des chants		
épiques russes (Riabinine),		
p. Piano avec accomp.		
d'un 2 ^d piano	1.50	
Op. 52. "Près de la mer." Six		
esquisses	2.—	
No. 1. Andante sostenuto	—40	
" 2. Allegro vivace	—60	
" 3. Moderato	—35	
" 4. Allegro moderato	—40	
" 5. Allegretto	—40	
" 6. Presto	—75	
Op. 53. Six pièces	1.50	
No. 1. Prélude. E-moll	—45	
" 2. Scherzo. E-dur	—45	
" " doigté par Wilschau	—45	
" 3. Elégie. G-moll	—45	
" 4. Mazurka. G-dur	—45	
" 5. Romance. F-dur	—45	
" " doigté par Wilschau	—45	
" 6. Etude. F-dur	—45	
Op. 63. 12 Préludes. Cah. I, II. .. à	1.—	
Séparément: No. 1. 40 c. No. 2—5		
à 20 c. No. 6. 30 c.		
No. 7. 20 c. No. 8. 20 c.		
No. 9. 30 c. No. 10. 30 c.		
No. 11. 20 c. No. 12. 30 c.		
No. 1. Prélude, rédigé par A. Siloti	—50	
Op. 67. Arabesques. Suite en 6 NNo. 1.—		
Op. 69. No. 7. Gavotte	—30	
Op. 74. Douze études:		
Cah. I. NNo. 1. C-dur. 2. C-moll.		
3. Des-dur. 4. Cis-moll.		
5. D-dur. 6. D-moll	—50	
Cah. II. NNo. 7. Es-dur. 8. Es-moll.		
9. E-moll. 10. Fis-dur.		
11. As-dur. 12. Gis-moll à	—50	
d-to. Cah. I, II. Compl.	à 1.50	
Fughetta. F-moll	—40	
Valse. As-dur	—60	
" " doigté par Wilschau	—60	

Propriété de l'éditeur

P. JURGENSON

Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale russe et du Conservatoire à Moscou.

MOSCOU
Neglinny pr., 14.

LEIPZIG
Thalstraße, 19.

St. Petersburg, chez J. Jurgenson. — Varsovie, chez E. Wende & Co.

Kiew, chez L. Idzikowski.

№ 6.

A. ARENSKY. Op. 43.

Allegro moderato.

PIANO.

p
molto cantabile
mp
p

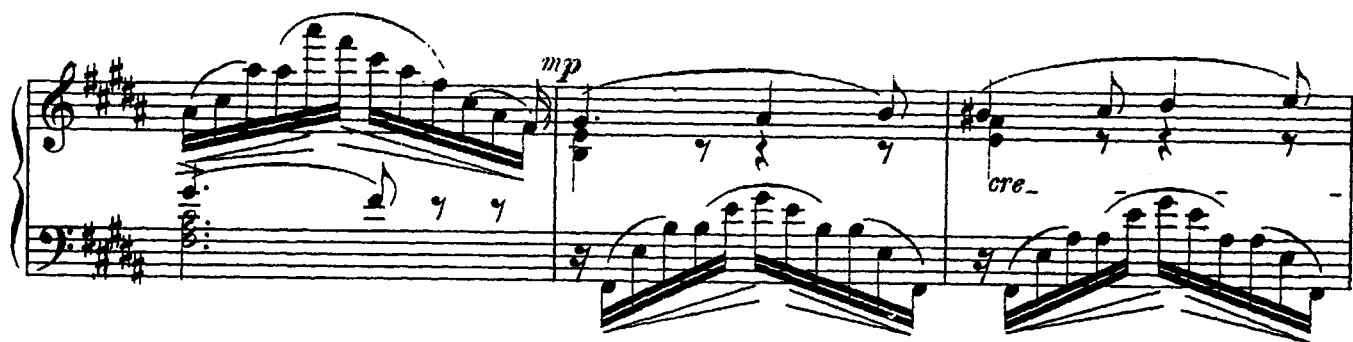
First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff contains a simpler accompaniment with quarter and eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble staff continues the complex melodic line. The bass staff has a few notes. The word *crescendo* is written above the first measure of the bass staff.

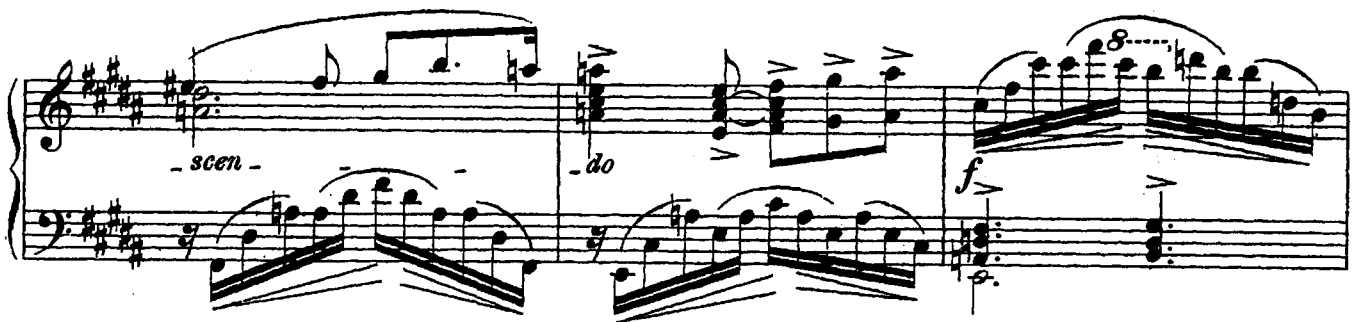
Third system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes. The word *mp* is written above the first measure of the treble staff, and *f* is written above the first measure of the bass staff.

Fourth system of musical notation. The treble staff contains a few notes. The bass staff contains a complex melodic line with many beamed sixteenth notes and slurs. The words *cre -*, *- scen -*, and *- do* are written below the first, second, and third measures of the bass staff, respectively.

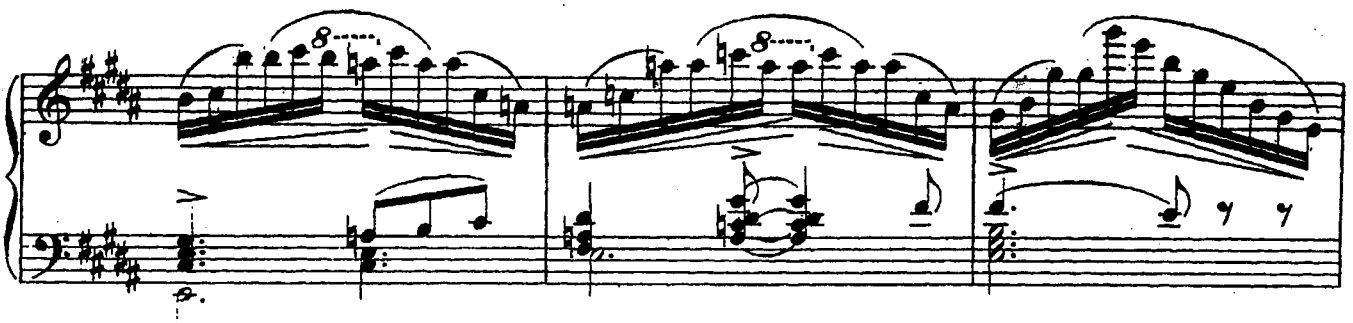
Fifth system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff contains a simpler accompaniment with quarter and eighth notes. The word *f* is written above the first measure of the bass staff. The word *8* is written above the first measure of the treble staff.



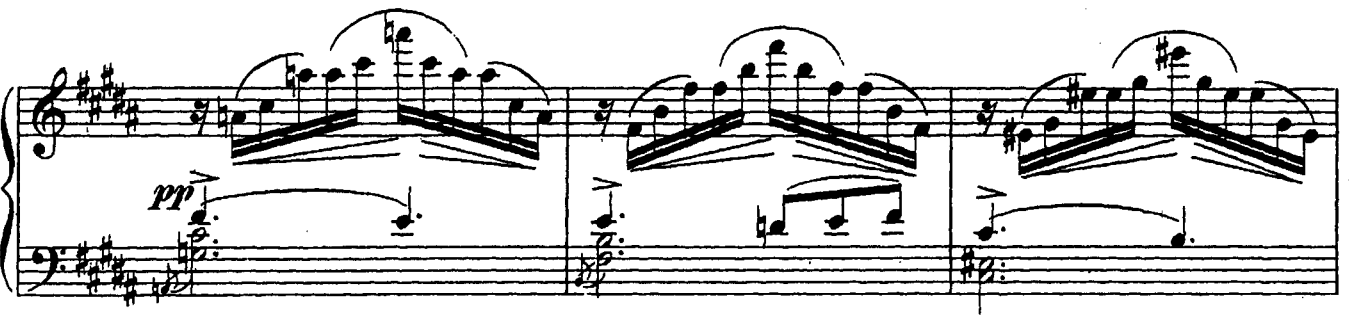
First system of musical notation. The treble staff features a complex, rapid ascending and descending scale-like passage. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mp* (mezzo-piano) is present. The lyrics "cre -" are written below the treble staff.



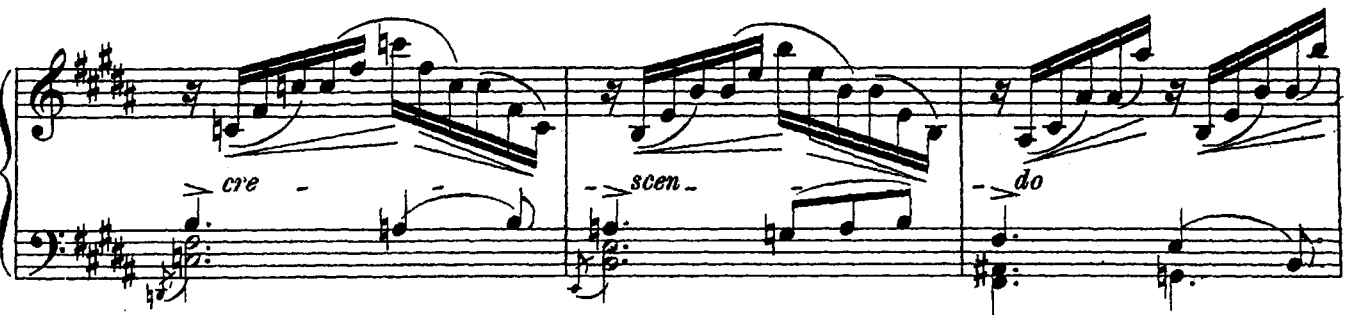
Second system of musical notation. The treble staff continues with melodic lines, including a triplet marked with a '3'. The bass staff has a steady accompaniment. The dynamic marking *f* (forte) is present. The lyrics "- scen -" and "- do" are written below the treble staff.



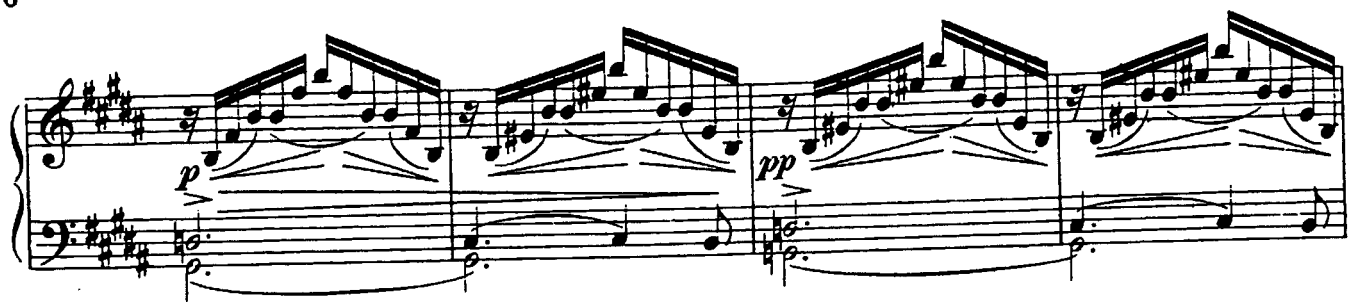
Third system of musical notation. The treble staff features a triplet marked with a '3'. The bass staff continues with its accompaniment. The lyrics "cre -" are written below the treble staff.



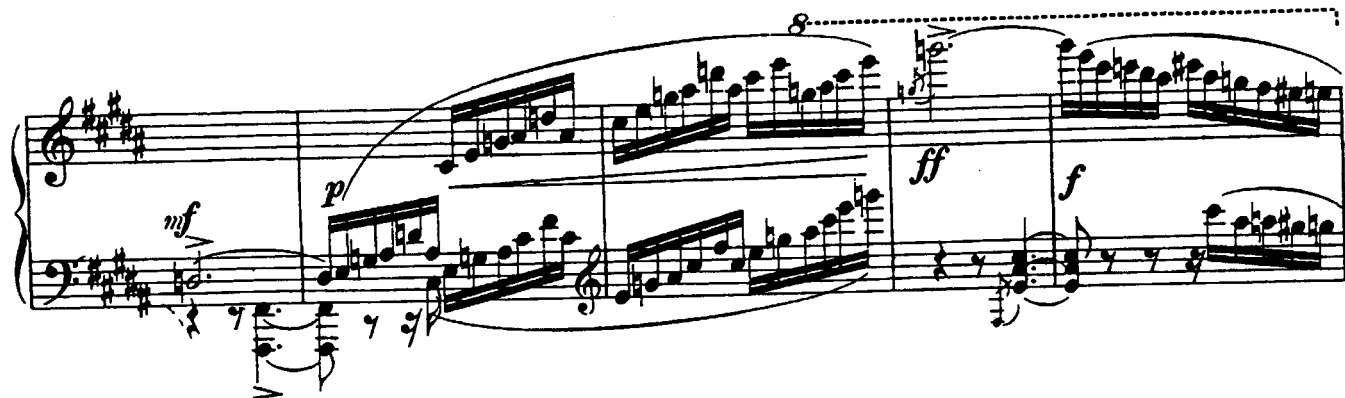
Fourth system of musical notation. The treble staff continues with melodic lines. The bass staff has a steady accompaniment. The dynamic marking *pp* (pianissimo) is present. The lyrics "cre -" are written below the treble staff.




Fifth system of musical notation. The treble staff continues with melodic lines. The bass staff has a steady accompaniment. The lyrics "cre -", "- scen -", and "- do" are written below the treble staff.



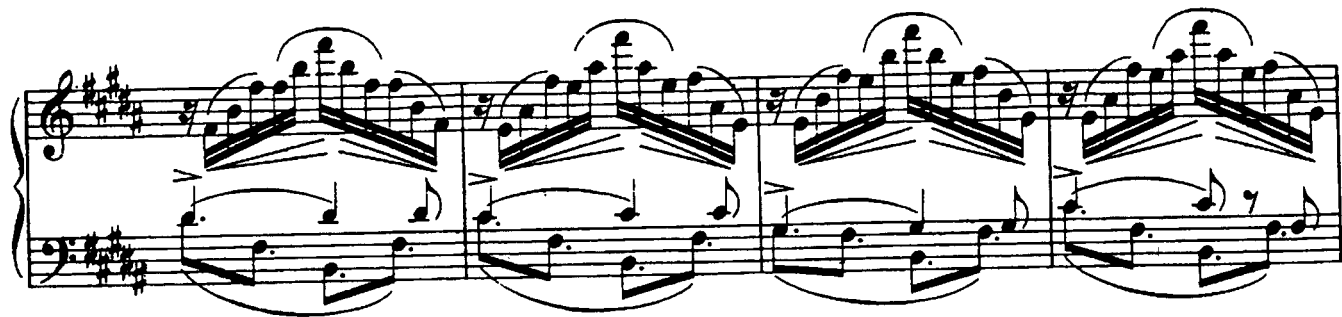
First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth-note chords, while the bass staff provides a harmonic accompaniment. Dynamic markings include *p* (piano) and *pp* (pianissimo).



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth-note chords, while the bass staff provides a harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *ff* (fortissimo), and *f* (forte).



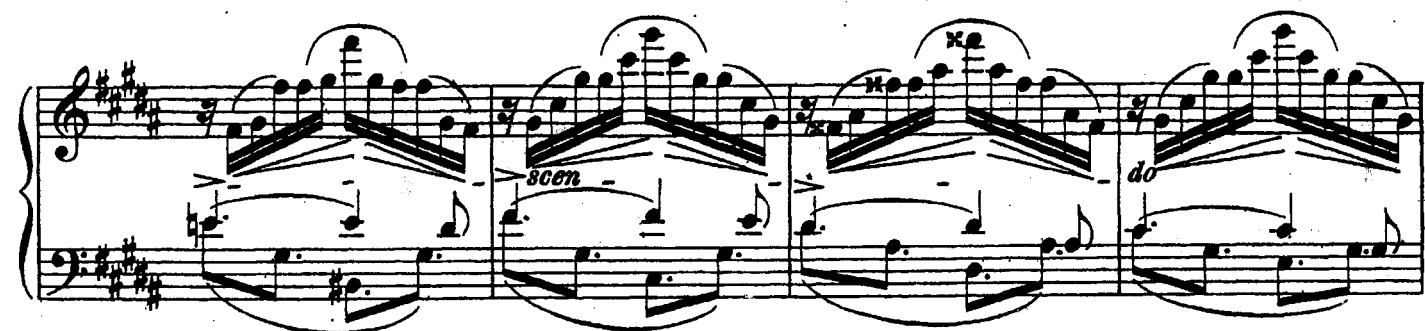
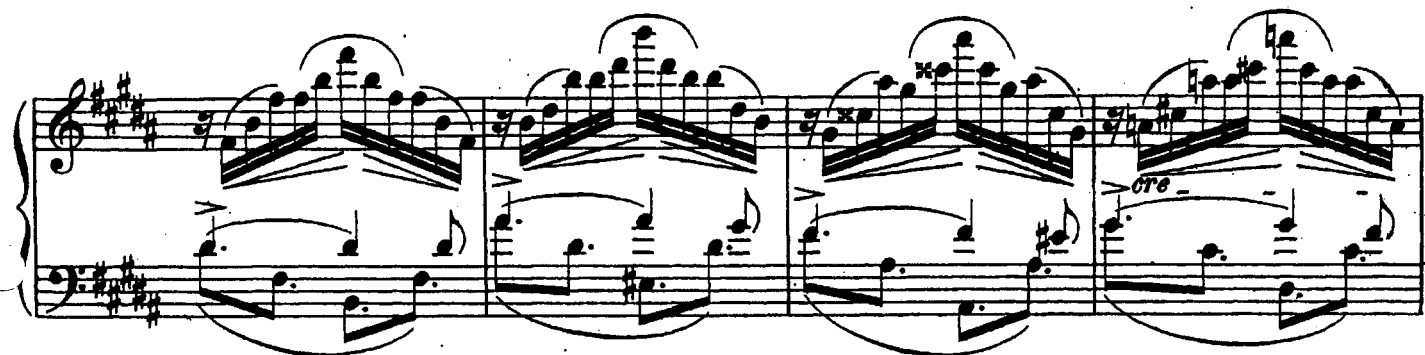
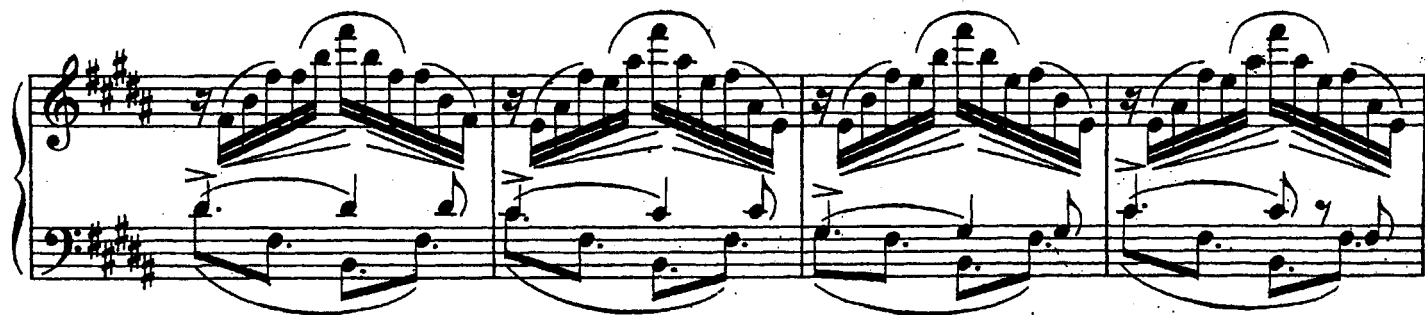
Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth-note chords, while the bass staff provides a harmonic accompaniment. Dynamic markings include *diminuendo e ritenuto*, *mp* (mezzo-piano), *dimin.* (diminuendo), and *pp* (pianissimo).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth-note chords, while the bass staff provides a harmonic accompaniment. Dynamic markings include *mp* (mezzo-piano) and *dimin.* (diminuendo).



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth-note chords, while the bass staff provides a harmonic accompaniment. Dynamic markings include *crescendo*.



Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 34. Jeux. Morceaux caractéristiques:		Conus, G. Op. 36. № 1. Air de danse.	—40
№ 1. Cache-Cache.	—50	" " " 2. Moment douloureux.	—40
" " " 2. Colin-Maillard.	—50	" " " 3. Etude.	—40
Op. 35. Trois danses idylliques.	—70	Op. 38. Trois morceaux de Piano pour les pe-	
" " " 39. Récits d'une âme rêveuse. 12 morceaux:		tites mains: № 1. Con moto. 2. An-	
№ 1. Au bord du lac.	—40	dante espressivo. 3. Scherzando.	—60
" " " 2. Paysage rustique.	—40	Cui, C. Op. 70. Deux mazurkas.	—75
" " " 3. Danse de la fée.	—50	" " " 79. Trois mazurkas.	1 25
" " " 4. Le crépuscule.	—40	Eigès, K. Op. 1. Nocturne.	—40
" " " 5. Le printemps.	—40	" " " 3. Deux pièces: № 1. Impromptu-Etude.	
" " " 6. Sur l'eau.	—50	№ 2. Fuga.	—40
" " " 7. Echo du passé.	—40	" " " 4. Barcarolle.	—40
" " " 8. Les vagues joyeuses.	—60	" " " 5. Deux préludes № 1. 2.	à—25
" " " 9. Un pèlerin las.	—40	Glière, R. Op. 19. Trois morceaux: № 1. Mazurka.	—35
" " " 10. En plein air.	—40	" " " № 2. Intermezzo.	—35
" " " 11. La voix de la destinée.	—40	" " " 3. Mazurka.	—85
" " " 12. Le jardin endormi.	—40	Op. 21. № 1. Tristesse.	—20
Op. 42. Rêves étoilés.	—85	" " " 2. Joie.	—40
Arensky, A. Op. 74. Douze Etudes. Cah. I. № 1—6.	1 50	" " " 3. Chagrin.	—20
" " " " " " Cah. II. № 7—12.	1 50	Op. 26. № 1. Prélude.	—40
" " " " " " Sèparément. № 1—12.	à—50	" " " 2. Prélude.	—40
Barmotine, S. Op. 9. Картинки из дѣтской жизни. Таб-		" " " 3. Prélude.	—30
" " " " " " leaux de la vie enfantine.	8 —	" " " 4. Chanson simple.	—30
" " " " " " Отдѣльно:		" " " 5. Mazurka.	—40
№ 1. Утренняя молитва. La prière du matin.—25		" " " 6. Feuille d'album.	—40
" " " 2. Мама. La maman.	—25	Op. 29. Trois mazurkas: № 1. H-moll. № 2.	
" " " 3. Бабушка. La grand'mère.	—25	Es-dur. № 3. B-moll.	—75
" " " 4. Любимый мѣсяцъ май. Le beau mois		Op. 30. 25 Préludes en 5 cahiers: Cah. I. II.	
" " " " " " de mai.	—25	III. IV. V.	à 1 50
" " " 5. Пѣснь нищихъ дѣтей. Chanson des		Op. 31. 12 pièces enfantines. (Moyenne difficulté).	
" " " " " " enfants mendians.	—25	№ 1. Prélude. 2. Nocturne. 3. Ber-	
" " " 6. Игра въ пятнашки. Jeu aux tappes. —40		ceuse. 4. Rêverie. 5. Chanson popu-	
" " " 7. Очарование новой куклой. Enchan-		laire. 6. Valse. 7. Romance. 8. Etude.	
" " " " " " tement d'une nouvelle poupée.	—25	9. Mazurka. 10. Chant oriental. 11.	
" " " 8. Игра въ лошади. Jeu aux chevaux.—25		Feuille d'album. 12. Air de ballet. à—30	
" " " 9. Торжественный маршъ. Marche so-		Op. 34. 24 pièces caractéristiques pour la jeu-	
" " " " " " lennelle.	—40	nesse. Cahier I. II. III. IV.	à 1 —
" " " 10. Полька. Polka.	—25	Op. 40. Deux esquisses.	—50
" " " 11. Вальсъ. Valse mélancolique.	—60	Op. 43. 8 pièces faciles: № 1. Prélude.	—40
" " " 12. Мазурка. Mazurka.	—60	№ 2. Prière.	—25
" " " 13. Жалоба. La plainte.	—25	" 3. Mazurka.	—25
" " " 14. Катанье на лодкѣ. Promenade en		" 4. Le matin.	—25
" " " " " " bateau.	—40	" 5. Le soir.	—25
" " " 15. Безпокойство. L'inquiétude.	—40	" 6. Rondo.	—25
" " " 16. Игра въ скакалку. Jeu à la corde.—25		" 7. Arietta.	—35
" " " 17. Грѣзы. Les rêves.	—25	" 8. Marche miniature.	—25
" " " 18. Игра въ жмурки. Jeu au colin-mail-		Goedicke, A. Op. 17. Stances: № 1. Andante. 2. Allegro	
" " " " " " lard.	—25	misterioso. 3. Lento non troppo. 4. Molto	
" " " 19. Капризы. Les caprices.	—40	tempestuoso.	1 —
" " " 20. Осенняя пѣснь. Chant d'automne.	—25	Goldenweiser, A. Op. 10 № 1. Prélude. Cis-moll.	—35
" " " 21. У гроба. Auprès du tombeau.	—25	Kalioujniy, B. Op. 8. Cinq morceaux: № 1. Mélodie. 2.	
" " " 22. Въ лѣсу. Au bois.	—40	Petite Valse. 3. Chanson. 4. La gracieuse.	
Op. 10. Ballade.	2 —	5. Sarabande.	—60
Bogoliouboff, U. Quatre morceaux en forme d'études.	—75	Kaschpérow, L. Au sein de la nature. (Среди природы).	
Bubeck, Th. Op. 22 № 1. Chanson d'amour.	—40	№ I. Deux roses. Двѣ розы. № 1. F-dur.	
" " " 2. Mélancolie.	—40	№ 2. A-dur.	—50
Butzow, W. Op. 4. Что лѣсъ рассказываетъ. Ce que ra-		" " " II. Deux feuilles d'automne. (Два осеннихъ	
" " " " " " conte la forêt. Cinq esquisses.	1 —	листа). № 1. G-dur. № 2. H-moll.	—50
" " " Op. 5. 8 Préludes № 1, 2, 3, 4, 5, 6, 7, 8. à—40		" " " III. Le murmure des blés. Рожь шумитъ.	—50
Conus, Ed. Quatre études. (Oeuvre posthume).	—75	" " " IV. Le battage du blé. Молотьба.	—50
Conus, G. Op. 19. Stimmungsbilder № 2.	—20	Kastalsky, A. Aus vergangenen Zeiten. Versuche music.	
" " " " " " 8.	—40	Restaurationen. Heft II. Изъ минувшихъ вѣ-	
Op. 34. Huit morceaux (Troisième série):		ковъ. Опытъ музык. реставрацій. Тетр. II.	
№ 1. Marche.	—40	№ 4. Иудея. № 5. Эллада. № 6. На родинахъ	
" 2. Crépuscule.	—40	Ислама.	1 —
" 3. Scherzino.	—40	Khvostchinsky, P. Op. 7. 1-re Sonate.	3 —
" 4. Romance.	—40	Kotoff, P. Op. 1. Six pièces lyriques.	—60
" 5. Babilage.	—40	Landstein, W. 5 morceaux: № 1. Romance.	—40
" 6. Menuet d'antan.	—40	№ 2. L'Espigle.	—25
" 7. Capriccioso.	—40	" 3. Gavotte.	—25
" 8. Polonaise.	—40	" 4. Petite Valse.	—25
		" 5. A № Mazurka.	—25